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ABSTRACT

Produced as part of the United Nations Educational, Scientific, and Cultural Organization (UNESCO) Records and Archives Management Programme (RAMP), this publication provides government and non-government archivists and records managers with a comparative study of past and present policies and practices for selecting moving images for preservation, and with a series of guidelines based upon the most widely accepted of these policies and practices. Sections cover: (1) the history and organization of moving image archives; (2) appraisal or selection standards for motion pictures and their acceptance in archival theory; (3) categorization of archival moving images by provenance, function, and form; (4) moving image appraisal policies and practices recommended by UNESCO and those utilized in the United States, Czechoslovakia, the USSR, Argentina, Malaysia, Canada, and West Germany; (5) the relationship of records management and the appraisal of moving images; and (6) the appraisal of documentation related to the moving images, e.g., production files and critical reviews. Also provided are a series of 14 conclusions related to the appraisal and archival retention of moving images and a bibliography listing publications by more than 250 authors. (ESR)

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The Archival appraisal of moving images: a RAMP study with guidelines

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UNITED NATIONS EDUCATIONAL,
SCIENTIFIC AND CULTURAL ORGANIZATION

THE ARCHIVAL APPRAISAL OF MOVING IMAGES: A RAMP STUDY WITH GUIDELINES

prepared by

Sam KULA

General Information Programme and UNISIST

PREFACE

The Division of the General Information Programme of Unesco, in order to better meet the needs of Member States, particularly developing countries, in the specialized areas of records management and archives administration has developed a long-term Records and Archives Management Programme - RAMP.

The basic elements of the RAMP programme reflect the overall themes of the General Information Programme. RAMP thus includes projects, studies and other activities intended to:

1. Promote the formulation of information policies and plans (national, regional and international).
2. Promote and disseminate methods, norms and standards for information handling.
3. Contribute to the development of information infrastructures.
4. Contribute to the development of specialized information systems in the fields of education, culture and communication, and the natural and social sciences.
5. Promote the training and education of specialists in and users of information.

The present study, prepared by Sam Kula under contract with the International Council on Archives - ICA - is intended to assist archivists and records managers involved in the selection of moving images for preservation through a comparative study of past and present policies and practices in this area, and the formulation of guidelines based upon the most widely acceptable of these policies and practices. The study should also be of value and interest to other information professionals concerned with both the content and the cultural values and uses of moving images.

Comments and suggestions regarding the study are welcomed and should be addressed to the Division of the General Information Programme, UNESCO, 7 place de Fontenoy, 75700 Paris. Other studies prepared under the RAMP programme may also be obtained at the same address.

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FOREWORD

As the exponential increase in the volume of contemporary records threatens to inundate the archival repositories of the world, appraisal and selection have become essential elements in the archival process. Despite the inarguable theoretical objections to selection advanced by Jenkinson (neither the historian nor the archivist should share in the creation of archives), the dual pressures of space and cost are forcing all archivists to adopt at least some of the proposals of Schellenberg for modern archives management, proposals in which appraisal and selection are deeply embedded.

Appraisal remains, however, the most sensitive aspect of archives administration, with the archivist open to allegations of subjectivity, or the inherent prejudice of a bureaucrat, regarding records selected, and charges of incompetence, if not criminal complicity, regarding records destroyed. Decisions are made, nevertheless, even though the policies on which they are based are seldom precise or unequivocal. And if the policies were clear and consistent, it is doubtful whether they would be interpreted in the same way in another organization, in another country, or by the next generation of archivists .

The uneasiness with which archivists now approach the appraisal and selection of traditional government paper records - the record groups, series, and files that still represent the administrative history of a government department as well as constituting a record of its activities - is intensified when the archivist is faced with non-textual records. If little exists in the way of guidelines or uniform practice when dealing with traditional paper records, there is even less when the newer media are at issue. Since moving image records are seldom part of government records series, and therefore firmly grounded as to provenance and evidentiary function, they are not readily assessible in the context of the activity that initiated their production. Moving images produced outside of direct governmental sponsorship - the so-called private sector in countries where film and television production are not state monopolies -

are even more difficult to appraise using the selection criteria developed for government records.

Henri Langlois, the founder of the Cinémathèque Française in Paris and one of the founders of the International Federation of Film Archives, always maintained that any selection policy was indefensible, that no archivist had the right to play God in determining which films would live and which would die. The position is theoretically unassailable, and when only a relative handful of titles were accessible for archival conservation in the chaos of the immediate post-war years in Europe, the policy of total inclusion was probably the only practical one to adopt. As the volume of production increased, however, and the archives, operating without a copyright or mandatory deposit law, had to actively solicit acquisitions through voluntary deposit, of necessity choices were made. The film archivist, by acting to save only certain titles, was inevitably condemning other titles to obliviion. In the absence of an articulated appraisal and selection policy the accessions that were made took on the character of accident, or administrative convenience, or allegience to fashion in selecting the critical and/or popular successes of the day.

That there were only a handful of archives throughout the world actively acquiring and conserving motion pictures in the first fifty years following the invention of cinematography, and that those were exclusively non-governmental museums and cinémathèques, perhaps explains the scarcity of references to the archival preservation of moving images in the literature of the day. Appraisal and selection policy had to wait for a more serious engagement with moving images by a broad spectrum or archival organizations. This has now occurred in many countries and the pervasive influence of television is accelerating the process. In many countries without a history of motion picture production, the archival preservation of moving images is a direct outgrowth of the advent of television broadcasting, and the concern that this aspect of the cultural heritage, linked as it is with many other aspects of the culture, should not be lost.

Although the International Federation of Film Archives was originally established in 1938, it was not until 1972 that the International Council on Archives (ICA) took official recognition of moving images in a report entitled Archives of Motion Pictures, Photographic Records and Sound Recordings prepared by Kohte for the Moscow Congress. Following a report on the archives of film, television and radio which the present author prepared for the London Congress in 1980, the ICA established a Working Group on Audio-visual Records. Unesco's link with the movement until 1980 was through the International Film and Television Council and its efforts to establish international standards for the cataloguing of moving images at least for the purposes of international exchanges. The present study is another indication that archival repositories, both governmental as well as non-governmental, are beginning to accept responsibility for moving images in an era when the volume of production makes appraisal and selection not an option, but a critical necessity.

In the years to come appraisal of moving images may be linked to the objectives of the Recommendation on the Safeguarding of Moving Images, adopted by the General Assembly of Unesco at the 1980 Belgrade Conference. It is, after all, the intent of the Recommendation that all moving image documents of cultural, historical or social significance be deposited and conserved in official archives, designated or established for the purpose, but not necessarily all moving images produced and/or distributed in any one territory.

Appraisal of moving images is still a very new concept, and one that is not universally accepted as necessary or wise. Several of my colleagues in the field stand firm with Langlois in the belief that it is dangerous , or at the very least an inherently evil practise to be avoided at all costs. The Recommendation wisely leaves designation of what should be deposited, as well as when and how, to national legislation, but implicit in the Recommendation is the concept of selection. In the light of that attitude, and with due regard to the history of benign neglect that can best characterize the relationship of state archives and moving images during the past eighty years, the guidelines suggested here are tentative. They represent an attempt to extrapolate from archival principles and practises in processing traditional paper records a few principles that could form the basis for an appraisal policy in moving images. If they facilitate the formulation of appraisal policies, or if they even succeed in generating a discussion

among archivists that will eventually lead to the development of principles on which to base the appraisal of moving images, they will have served their purpose.

This assignment was the result of a contract between the Division of the General Information Program of Unesco and the ICA. Dr. Frank B. Evans, of Unesco, and Dr. Charles Kesceméti, Executive Secretary of ICA, were instrumental in initiating the project and set the framework within which the study was to take place. They have been very helpful in shaping the study so that it meets the objectives of both organizations and yet have allowed the author full freedom to explore the subject from his own perspective.

What the author has learned in a quarter century regarding the archival preservation of motion pictures has been the result of practical experience and the counsel of his colleagues in the organizations in which he has worked in Canada, the United States and the United Kingdom. There are too many of them to acknowledge individually, but he would like to express his appreciation of those members of the International Federation of Film Archives and the International Federation of Television Archives who have allowed him to try out his ideas, and to test the guidelines he was formulating, against their experience in a wide range of organizations in more than seventy countries.

The author is also very grateful to his colleagues in the National Film, Television and Sound Archives Division and to colleagues in the Archives Branch of the Public Archives of Canada. In response to his questions raised at meetings, and through discussions on the selection of other archival media, both textual and non-textual, they have contributed immeasurably to his understanding of appraisal principles and policies. The conclusions are, of course, his own. There is no broader consensus on appraisal policy with regard to specific documentation at the Public Archives of Canada than there is in the larger archival community!

1. HISTORY AND ORGANIZATION OF MOVING IMAGE ARCHIVES *

1.1. That moving images of actual people, places and events - actualities, as they were termed at the turn of the century - are historical documents with unique properties was being recognized as early as 1898. Just two years after the first public exhibitions of cinematography in Paris, London, Berlin and New York, Boleslav Matuzewski, a Polish cinematographer in the employ of Nicholas II of Russia, published a manifesto in Paris calling for the establishment of a world-wide network of archives to acquire and conserve the product of this new marvel of technology, this new source of history. Matuzeweski was aware that for cinematography to fulfill its historic mission it would first have to move from "purely recreational or fantastic subjects toward actions and events of documentary interest; from the slice of of life as human interest to the slice of life as the cross-section of a nation and a people". (1) In other words the objectives of the cinematographers would have to differ from those of their predecessors who had developed the magic lantern and optical toys, based on the persistence of vision and the illusion of motion, to a very sophisticated level as a means of personal or public amusement.

1.2. It is interesting to note that Matuzewski also foresaw the eventual need for the appraisal and selection of moving images. One of the functions of the "competent committee" he proposed to administer the 'Depository of Historical Cinematography' to be established in Paris was to "accept or reject the proposed documents according to their historic value". He assumed that the volume of voluntary deposits by cinematographers anxious to have their films permanently conserved would demand an appraisal policy.

* This section is based upon a paper prepared by the author for the Section of Professional Archives Associations, International Council on Archives, at the ICA London Congress, 1980.

1.3. Matuzewski was not alone in discerning the recording properties of the motion picture camera. In 1900 the Ethnographic Congress in Paris proposed and adopted the resolution:

> All anthropological museums should add suitable film archives to their collections. The mere possession of a potter's wheel, a number of weapons or a primitive loom is not sufficient for a full understanding of their functional use; this can only be handed down to posterity by means of precise cinematographic records. (2)

Anthropologists and ethnographers were thus early to begin utilizing the new technology as an additional tool along with the still camera and the audio recorder, but there was little systematic coverage of traditional cultures undergoing rapid cahnge. As Francis Speed points out in describing the situation in Nigeria, the irony is that this product of the new technology has not been more widely employed in recording cultures threatened by the introduction of all types of new technology. "Already many of these cultures have disappeared; their ways of life have basically and irrevocably changed and comparitively few have been reliably and comprehensively documented. . . . In a living culture the majority of the ritual, social, political and working occupations entail continuous and complex movements. In order to make comprehensive and reliable records of these activities it is necessary to use an audiovisual medium capable of reproducing movement" (3)

1.4. Despite the enthusiasms of the few who perceived the new medium of motion pictures to be capable of capturing a unique record of human endeavour in the twentieth century, and despite the almost universal public acceptance of motion pictures - the first mass medium to transcend both international boundaries and cultural differences - the moving images produced were almost totally neglected by librarians, museum curators and archivists. In the beginning there were essentially two approaches to film-making as far as the general public was concerned: the first were those who, following in the footsteps

of Auguste and Louis Lumière, found their subject matter in the real world around them; the second, inspired by the fantasies of George Méliès, an illusionist turned film-maker, discovered that the limitations of the real world in terms of time and space could be overcome through the "magic of the movies", the transformation of real time and real space into screen time and screen space. The initial objectives of both approaches in the commercial cinema was to entertain, to attract an audience to the profit of the producer, the distributor and the exhibitor. The followers of Méliès proved to be more successful at the box-office, especially after the development of narrative techniques, and the actualities began to play a minor role in the emerging film industry.

1.5. Moving images quickly became associated with vulgar entertainment and their usefulness was measured by the financial return they could generate. Although in numbers well over half the moving images produced during the first quarter of the twentieth century continued to be actualities, the feature length fiction film exemplified by the standard productions of the major Hollywood studios ("the dream factory") so dominated the public consciousness that all moving images were regarded by the custodians of artifact and culture as escapist fare of no lasting value. Even as moving images in the twenties and thirties began to be harnessed in the service of national and international ideologies, and as the impact of moving images as shapers of public opinion and moulders of public taste began to be recognized by politicians and advertisers alike, there was no concerted effort to systematically acquire and conserve the moving images of one generation for the enjoyment and edification of those to follow. As a result it is estimated that fully one-half of the moving images produced before 1930 have been lost.

1.6. One of the major contributing factors was the nature of the nitrocellulose stock which was used for all theatrical productions prior to 1950. Although long wearing and with excellent optical qualities, nitrocellulose is an inherently unstable compound that gradually but

inevitably disintegrates over time, even under optimal storage conditions. All productions on 35mm film, the industrial standard, made before 1950 were on nitrocellulose or 'nitrate' stock. (4)

1.7. The only method of conserving moving images on nitrocellulose stock prior to 1950 was to transfer the image to fresh stock, and the prospect of having to do this every few years, along with the storage problems associated with highly flammable materials, acted as a powerful deterrent on archives, libraries and museums that might otherwise have assumed responsibility for what was becoming recognized as a vital part of the public record. The Library of Congress in the U.S., for example, accepted the deposit of moving images as series of photographs printed on paper rolls for the purpose of copyright registration from 1896 through 1912 and thus acquired an invaluable collection of more than 3,000 pioneer moving image productions. However, when new legislation on copyright permitted the deposit of nitrocellulose stock prints, the Library changed its procedures so that presentation of a copy could serve as evidence for copyright registration in place of the actual deposit. The Library did not resume the acquisition of moving images (with rare exception) until the forties, and did not develop a full scale acquisition and conservation program until the end of the sixties. (5)

1.8. It was not until the early thirties, when the introduction of sound had placed all silent films in danger because they were no longer commercially competitive, that the first archives specifically devoted to the acquisition and conservation of moving images were organized. These first archives were founded on the work of individuals, and frequently were based on private collection that were "institutionalized" in order to ensure funds for conservation, control over access, and the continuity of support necessary to enlist the cooperation of depositors. Perhaps the most influential pioneers were Henri Langlois (Cinémathèque Française, Paris), Ernest Lindgren (National Film Archive, London), and Iris Barry (Museum of Modern Art, New York). Through the force of their personalities they secured public recognition of the need for moving image archives, and established the legitimacy of their calling.

1.9. In 1938 four of the pioneer organizations, the Cinémathèque Française, the Museum of Modern Art Film Library, The National Film Archive, and the Reichsfilmarchiv, Berlin, founded the International Federation of Film Archives (FIAF). WW II interrupted that development, but the Federation was re-established in 1946 by the archives in Paris, New York and London, with the addition of Gosfilmofond, Moscow. The Federation had 46 members and 23 observers from 52 countries in 1982. Although the majority of the members are from Europe and North America, all continents are represented, and it is one of the Federations' chief objectives to assist in the formation and growth of moving image archives in developing countries.

1.10. An analysis of FIAF's membership reveals that very few moving image collections have been established in national archives or libraries. The collections at the Public Archives of Canada, the Library of Congress (U.S.), the National Library of Australia and the Bundesarchiv (FRG), are notable exceptions. The Federation's Statutes that demand an autonomous structure for the moving image activity as a condition for membership may have deterred other national archives or libraries that do acquire moving images from seeking affiliation, but the National Archives (U.S.) is perhaps the only such organization with a significant collection that is not a member.

1.11. The vast majority of FIAF members and observers in Western Europe, North America and Latin American are autonomous, private organizations, or affiliated with film institutes or film schools. They usually receive governmental financial support directly or indirectly but their policies and programs are developed and implemented by a small professional staff responsible to some type of governing board of directors.

1.12. In countries where the production of moving images is a state monopoly most of the FIAF members and observers are organizationally linked with the motion picture industry, usually in a structure

where they serve as the archives of the production components, and as a resource base for the film institutes or schools that carry out the training programs for film makers.

1.13. With rare exceptions (Motion Picture, Broadcasting and Recorded Sound Division of the Library of Congress, Washington; National Film, Television and Sound Archives Division of the Public Archives of Canada, Ottawa; and National Film Archive of the British Film Institute, London) film archives do not systematically acquire moving images from television, either as film or videotape. Because so much of television broadcasting, as introduced in the early fifties, was "live", there was no permanent record to select and acquire, and the film recordings (kinescopes) that were manufactured to allow the re-transmission of certain broadcasts at a more convenient time were either ignored or allowed to accumulate in the offices of the broadcasters.

1.14. As broadcast television became a great consumer of film, either produced for television or purchased for broadcast, more and more newsfilm, documentaries, and fiction films ended up on the shelves of the networks or in local station libraries, usually closed to the public and frequently neglected in terms of organization and conservation so that the material could not even serve effectively as a resource for future production.

1.15. With the introduction of videotape in the early sixties a record of what was broadcast could be retained for archives purposes, but in fact very few broadcasts left the hands of the producers for research or record purposes. Worse still the cost of the raw stock videotape and the fact that it could be erased and re-used combined to effect the loss of thousands of hours of programming. In short, with regard to archives, the first twenty-five years of television broadcasting throughout the world replicated the dismal history of film-making in the first forty years. The documentation, when it survived, remained in the hands of the producers and distributors, whose mandate seldom included conservation or organization for public access.

1.16. By the mid-seventies, however, the value of televison broadcasts as a future production resource was becoming well established, and the importance of television broadcasting as an integral part of the public record was increasingly recognized by researchers in many disciplines. The response from the television producers was to re-evaluate and in many cases to reorganize their production resources as archives, accepting the fact that even internally the programmes and programme elements had to be protected from indiscriminate and irresponsible use due to the always pressing demands of the broadcast schedule. At the same time academically orientated bodies such as the International Association for Audio-Visual Media in Historical Research and Education, and national organizations such as the Television Archives Advisory Committee (US), the Association for the Study of Canadian Radio and Television (Canada), and the British Universities Film Council (UK), began focussing attention on the need to conserve the record of television broadcasting and to organize the resources for at least limited public access by researchers.

1.17. In 1978, primarily through the initiative of Institut National de L'Audiovisuel (Paris), the British Broadcasting Corporation (London), Radiotelevisione Italiana (Rome), and Norddeutsher Rundfunk - Fernsehen (Hamburg), the archives of the major television networks throughout the world established the International Federation of Television Archives (FIAT). Membership at present is restricted to archives of production organizations, or to those media archives that have been officially designated as the archives of a television network or production company, such as the National Film Archive (London) for Independent Television Authority companies, and National Film, Television and Sound Archives (Ottawa) for Global Television. As more national archival organizations have acquired responsibility for the conservation of moving images from television the Federation is considering modification of its Statutes to allow their affiliation.

1.18. There were only 33 members in FIAT at the end of 1982 with the membership concentrated in Western Europe. The conditions that prevail in almost all other state television networks (the norm for television broadcasting through the world) is similar, in that archives, if they exist as functional entities, remain the responsibility of the producer. In rare cases this responsibility has been delegated to a national library (as in Sweden and the U.S.), but this development is so recent that it is too early to say whether these programs will become models for other countries.

1.19. With the exceptions noted above, the involvement of national archives in the selection and conservation of television broadcasts is minimal. Substantially less, in fact, than with moving image documents from other sources, although the technology associated with conservation and public service on videotape materials is actually less complicated and less costly than it is with early film.

1.20. The deterrent in this case is volume. It is not unusual for a single broadcaster to generate over five thousand hours of programming per year. Selection is obviously essential, and what is needed, in effect, is a records management approach that will ensure the immediate protection of all the records generated for a limited time, to allow time for an evaluation of the total production for archival purposes and the preparation of a schedule which will specify which programmes are to be retained for long term conservation. This is the stated objective of the network archives that are members of FIAT. (6)

1.21. The Institut National de L'Audiovisuel has established such as program for television in France, but the norm for television archives that are not actually part of the production organization is a much more selective approach based on advisory committees and consultation with subject experts. Since so much of television's output consists of films which may also have been or will be available through theatrical distribution, there is obviously a large potential overlap with the work of film archives. Television

world-wide is also a rapacious consumer of theatrical feature films and documentaries. The separation of moving images by delivery mechanisms (television versus theatrical distribution) for archives purposes may thus be wasteful of public resources, with the potential for dividing the work of one image maker between two archives that may well be in different cities.

1.22. The degree to which archives in television networks can serve and should serve the general public of scholars and researchers is also an issue. Indicative of the nature of the problem is the Report of the Advisory Committee on Archives, established by the British Broadcasting Corporation (BBC) in 1978. (7)

Although recommending that the BBC's archives should be made more accessible to outside researchers and the general public through in-house services and various diffusion policies, the Report recognizes that additional funding will have to be found or allocated to allow the archives to both serve the network and this wider public. One of the key elements in any such diffusion program is the computorization of data now in card catalogues so that information on the holdings of the network could be available in educational establishments throughout the country.

1.23. In recent years, as the tape recorder became a ubiquitous witness to public events and private conversations, archives at the national, regional and local level have been increasingly acquiring recorded sound as a component of other accessions, whether public records or private papers. In much the same way film and video recordings are proliferating in archival record or manuscript groups. It is probably safe to say that the annual accession list of every national archives would show some intake of moving image and recorded sound, whether or not these organizations subscribe to the theory of "the global archives", and systematically acquire and conserve this type of documentation.

1.24. How this type of documentation is treated, however, once it enters the archival system, varies widely. The range is from a policy that

can be termed 'benign neglect', the passive registration and shelving of the object along with the textual material in the same group or collection, to an active policy of conservation and public service that not only recognizes that such documentation must be segregated physically to protect the recordings and, in the case of film on nitrocellulose stock, the repository itself, but also that such documentation must be inventoried, or described in greater detail than is probably the norm in a national archives to make them readily accessible to researchers.

1.25. Despite the best efforts of Commissions in FIAF, FIAT and Unesco's International Film and Television Council that are attempting to standardize the cataloguing of moving images, little has been accomplished beyond some movement toward a definition of terminology and an acceptable list of minimal data elements. These organizations, together with the International Federation of Library Associations (IFLA) and the International Association of Sound Archives (IASA) are currently collaborating in a joint effort at standardization. In practise archivists in production organizations, such as television networks, tend to more detail in describing their holdings in order to meet the needs of their colleagues in production who may request highly specific shots or sequences. This approach is beyond the capacity of more general collections - in fact television archives tend to reserve this treatment for newsfilm, - but there is little general agreement as to what constitutes an acceptable compromise. When one considers that one minute of a motion picture, measured at sound speed, contains 1440 photographs, some of the problems involved can be appreciated. In order to cope with the volume of data generated through this type of analysis, many of the television archives have already adopted machine readable cataloguing systems, or are experimenting with computorized retrieval systems. The facility to rapidly exchange data on holdings should accelerate the move toward standardization.

1.26. Among the fundamentals in the archival handling of moving image documentation is the fact that all reference to the material demands a mechanical and/or electro-optical reproduction that inevitably wears out the copy being viewed or auditioned. It is thus at once both difficult to scan a large quantity of audiovisual documentation and costly in terms of the manufacture of reference material and the reproductive machinery required. As the viewings must frequently be supervised, although the advent of the videocassette has minimized this need, the cost in human resources is also significant.

1.27. If the master recordings are not protected by reference copies, the material on deposit is not being conserved. Even restricted and supervised access to such material is dangerous as the number of times a film, videotape or audio tape can be played before the quality of the recording is affected is very limited, and there is always the possibility of accidental damage in any pass through a piece of machinery. Staff responsible for organizing, describing and controlling access to such material must therefore have special training that includes some familiarity with the technology involved.

1.28. The material itself should be stored under environmental controls that reduce the hazards of airborne contaminents, fluctuations in humidity, and meet the needs of the base material - nitrocellulose and triacetate stock, videotape fabricated from a range of polymers - with regard to temperature. In addition colour film emulsions composed of fugitive dyes, the industry standard until 1980 (colour print stocks have recently been introduced with superior keeping characteristics), will require cold storage at or below the freezing mark if the colour is to be retained more than six or seven years. (8)

1.29. Staff expertise is also required to establish and to maintain a systematic acquisition program from major producers, whether private corporations or state monopolies. Not only will those

sources demand access to the material deposited, but they will require access to copies for further production purposes that meet the standards of the industry. The archivists thus have to balance their primary objective of portecting the original material with the need to satisfy the donor, a requirement which is probably contractural and which is essential in any case if further deposits are to be forthcoming. In a Unesco survey conducted in 1973 only twelve archives enjoyed any form of legal deposit with regard to moving images, and ten of those were in countries where production of moving images is a state monopoly. Voluntary compliance is still the norm in building archival collections of moving images and recorded sound, and the archives must be responsive to donor needs, particularly if a program of record management is to be introduced which guarantees the protection of material identified as archival while it still rests in the hands of the producers and distributors.

1.30. This very sketchy survey of moving images and recorded sound in archives has attempted to indicate that almost all of the activity to date has taken place in non-governmental archives; that historically there have been physical and technological, and to some extent prejudicial factors at work to limit the involvement of governmental archives; and that the archival involvement demands physical segregation of the material in environmentally controlled stores and staff expertise in the processing and custody of such materials. The Unesco Recommendation concerning the safeguarding and preservation of moving images as adopted by the General Assembly in Belgrade, October, 1980, called for the establishment of officially recognized archives "by each member state to acquire and preserve all moving images of national production . . . considered by Member States as an integral part of their 'moving image heritage'". (9)

1.31. The Recommendation foresees a mix of governmental and non-governmental archives as achieving this objective in some countries, particularly where such non-governmental archives already exist. What practical effect this Recommendation will have remains to be seen, but its existence is an acknowledgement of a world-wide concern that moving images are a part of our global cultural heritage, in every sense of that term, which has already suffered extensive damage through neglect and acts of deliberate destruction. National archives will inevitably be called upon to play a larger role in assuring that this aspect of the historical record will be conserved but whether this will be an active role or merely one of coordination and the establishment of standards may well vary with circumstances from country to country. Certainly in countries where there is no institutionalized effort to acquire and conserve moving image documentation at present there is a strong argument for national archives to assume that responsibility, or at least to ensure that this responsibility is delegated to an organization serving the public interest.

NOTES

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3. Speed, op.cit., p.49

4. International Federation of Film Archives (FIAF), A Handbook for Film Archives. FIAF, 1980

5. Doug Herrick, Toward a national film collection: motion pictures at the Library of Congress. Film Library Quarterly, vol. 13, 1980,

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7. British Broadcasting Corporation (BBC), Report of the Advisory Committee on Archives. BBC, 1979.

8. International Federation of Film Archives (FIAF), The Preservation and Restoration of Colour and Sound in Films. FIAF, 1977.

9. Unesco, Recommendation for the Safeguarding and Preservation of Moving Images: Adopted by the General Conference, Belgrade, 27 October, 1980. Unesco, 1981.

2. APPRAISAL STANDARDS AND ARCHIVAL THEORY

2.1. Appraisal of documentation for long term conservation has always been a controversial element in archival theory and practice. Appraisal, in the sense the term is normally used in North America, can refer to both the assessment of the documentation in relation to its monetary (or 'fair market' or intrinsic) value, or an evaluation of the historical significance of the documentation (its documentary, functional, research or reference value) in relation to the society supporting the archival activity, now and in the future. The two approaches should, of course, relate to each other. That they frequently do not is an additional complication, particularly in countries in which donations of documentation can result in benefits to the donor as a result of tax legislation. (1)

2.2. This survey is concerned exclusively with the historical value of moving image documentation. Assessment of the monetary value of moving image documents, documents that may range from 70mm master elements of a twenty million dollar feature film production to an amateur cinematographer's 8mm "home movie" with a production cost of twenty dollars, is an onerous responsibility that has been thrust on archivists in recent years. The experience to date with such valuation, primarily an attempt to set a price per foot of film or per minute of videotape on broad categories of moving image documentation, has been generally unsatisfactory for both the donors and the archivists involved.

2.3. Because moving images are generally distributed through rental or leasing agreements rather than sold outright, and because of the copyright issues that restrict the uses to which the custodian of the physical property can legitimately put the documents, it has proven to be extremely difficult to establish a fair market value under any broad definition of the term. In the absence of actual transactions at auction, for example, such monetary assessment can only be rough estimates based on the valued placed on comparable documentation in other media.

2.4. Appraisal of the historical significance of moving image documentation is contentious because it seldom can be categorized as functional or evidentiary with relation to the activities of an institution, and because appraisal inevitably implies selection. At the risk of pressing the obvious, appraisal without selection, without either the deliberate scheduling of the destruction of documents not selected, *or without the* decision to acquire and protect certain documents while others available to the archives are allowed to self-destruct in private hands, is hardly a critical issue. If everything that is identified and scheduled is eventually accessioned then appraisal remains nothing more than the first phase of organization and description; a justification of retention that would only be challenged by financial comptrollers concerned about processing and storage costs, and by researchers required to sift through too much chaff in order to locate too few kernels.

2.5. Whatever the approach to appraisal, archival literature offers little in the way of concrete and practical guidance. As the brief survey of moving images and archives presented here indicates, moving images were largely ignored by national archives, and the archivists in non-governmental organizations that were established to conserve the film that had survived the years of neglect had no formal archival training, and in general were not members of professional associations of archivists and very seldom contributed to archival journals.

2.6. The basic principles that underpin any appraisal policy, however, serve all media equally well. These principles are not immutable but, they should endure longer than selection standards which should be rewritten every generation in much the same way, and for many of the same reasons, that each generation of historians rewrites its history of the past.

2.7. For modern archivists working in English, and concerned only with archival value, appraisal can be defined as "the process of determining the value and thus the disposition of records based upon their current administrative, legal and fiscal use; their evidential and informational or research value; their arrrangement; and their relationship to other records". (2) That the term is not always interpreted the same way can be illustrated in the German equivalents listed in Elsevier's Lexicon of Archive Terminology: selection by the administration (aussondertung), worth-taking (wertung), sifting (sichtung), elimination of useless documents (aussheidung), and scrapping (makulierung). (3)

2.8. The purpose of appraisal standards was succinctly stated by the experts consulting on the development of the RAMP studies. The statement which also incorporates a comprehensive definition of those standards, could serve as a raison d'être for any archives:

> To ensure the appraisal by archival services of these noncurrent records and the transfer to adequately equipped repositories for permanent preservation of those that have value and usefulness as basic evidence of the origin, structure, functions, procedures and significant transactions of the institution that created or received and used them in the conduct of its business, or that contains unique information of value for historical or other research or reference purposes. (4)

2.9. The concept of appraisal, the need for selection as an archival function did not, however, emerge in archive theory until the end of the eighteenth century. In his Modern Archives: Principles and Techniques, Schellenberg traces the development of appraisal standards in France with establishment of the first national archival institution in 1789. Faced with the accumulated records

that documented the legal, fiscal and political activities of institutions that had been swept away by the Revolution, the decree of 25 June, 1794, established a special committee (Bureau de triage) to sort the surviving records into classes. Those that were "useful" in documenting government claims to expropriated properties were retained. Those that were deemed "historical" (Chartes et Monument appartenant a l'histoire, aux science et aux art) were also conserved. All others, including all those classed as "feudal" in relation to pre-revolutionary rights and privileges, were destroyed. (5)

2.10. The losses that occurred as a result of this draconian measure, and through the actions of numerous ill-advised commissions that followed in the 19th century, led to the promulgation of rigid rules regarding the destruction of public property. In the ordinance approved by the Minister of Public Instruction 1 July, 1921, a systematic approach to appraisal is indicated in which elimination is to be "considered as exceptional". All documents that have an historic interest are to be "preserved indefinitely", and all documents created before 1830 (Article 52) are to be included in that category. (6)

2.11. This concept of establishing a date and then restricting appraisal and selection to documents created after that date was embodied in a number of articulated appraisal guidelines published in the last eighty-five years. In Germany the date was 1700, in England 1750, in Austria 1815, in France 1830, in Italy and in the U.S. 1861. In 1901, H.O. Meissner, former head of the Prussian Privy State Archives enunciated a set of maxims on appraisal that greatly influenced German archivists. The first of these was that "old age is to be respected", a recognition of the obvious connection between scarcity and value, and that the records of the past tend to diminish in volume the further back in time the archivist penetrates. (7)

2.12 Meissner's appeal for moderation in developing appraisal policies, "extremes are to be avoided", was accompanied by a concern for the significance of the source of the documents to be appraised. The documents were obviously not created in a vacuum, and should, therefore, not be evaluated without due consideration of the structure of the organization or administrative unit responsible and the nature of its activities. Concern for the protection of provenance in the traditional archival literature translated itself into guidelines that argued for the appraisal of entire groups of records rather than item by item selection. While this was obviously sound advice on retention, it could lead to disastrous losses on disposal if individual files (the employment record of a famous artist, for example) were not evaluated. (8)

2.13 Some archival theorists argued that triage, or selection, while evidently necessary, should be the responsibility of the administrators directly involved in generating the documents in the first place. Hilary Jenkinson held that this reduction should take place before the documents reached the archives, and that it was the archivist's task to conserve all the records entrusted to the archives. Only in their totality would the records adequately represent the activities of the governmental administrative units that produced them. (9)

2.14. Jenkinson's influential work, A Manual of Archives Administration (1922) was republished in 1937, but the exigencies of World War II forced his colleagues in the U.K. to abandon the theory in favour of a more pragmatic approach to record conservation. Paper had to be salvaged and the Public Record Office began to apply the appraisal principles of the British Records Association, developed for private industry, to public records. These guidelines, unequivocally entitled Principles Governing the Elimination of Ephemeral or Unimportant Documents in Public or Private Archives, delineated two broad classes of public records that should be permanently

retained in archives: (1) records that document the history and the activities of the service organization, and (2) records that coincidentally or accidently meet potential scholarly needs. In order to drastically reduce the volume of current records the guidelines urged the regular elimination of routine procedural documents, "purely ephemeral", and the introduction of sampling techniques, or at least the retention of specimens selected for their representative character. (10)

2.15. In pursuing the principles of appraisal for American archivists and for a generation of archivists who adopted his Modern Archives: Principles and Techniques (first published in 1956) as a basic text in archival training, Schellenberg divided all records into two broad groups: 1. evidential, in that the records informed on the function and organization of the governmental organization or administrative entity that produced them; and (2) informational, in that the records informed on people, places, conditions, events, in the society in which the service organization or entity functioned. (11)

2.16. Schellenberg was building on the work of Philip Brooks (12) and Philip Bauer (13) (both staff members of the National Archives and Records Service in Washington) in attempting to define the evidentiary value of modern records, and in approaching the volume of twentieth century records he stressed the importance of Bauer's observation that the values of records must be weighed against "costs of their preservation". More recent commentators on the appraisal of contemporary records such as Brichford (14), Fishbein (15) and Pinkett (16) have emphasized the pragmatic factors in appraisal policy. In Brichford's view the "practical world of budget and space" requires the archivist to "weigh his financial resources against the prospective usefulness" of the records being appraised.

2.17. If a cost-benefit analysis is justified with regard to records with evidentiary value, it should be an essential component in dealing with records of informational value. These values, which exist long after the records cease to be of current use to the organization or entity that produced them, can range over so many possible or potential fields of interest that the retention of every conceivable type of record can be justified in theory. In terms of informational value, every document can speak across the years to some scholar prepared to listen.

2.18. In recent years this problem has become compounded as archivists have called for an approach to appraisal that would enhance what Gerald Ham has called the "documentation of the day-to-day decisions of lower-echelon leaders and of the activities and attitudes of ordinary men and women". (17) In concentrating on policy files in key government ministries and on administrative records documenting the major issues of the day, archivists may be contributing to a biased and distorted archival record - the "official" record. Documenting the commonplace may be difficult, but it should remain one of the objectives of a 'total' archives.

2.19. When individually assessed every document has some value: a valid argument, either historical, sociological or cultural can be made for the conservation of every document, or group of documents, by someone for some purpose. All archivists accept this fact, but they must still contend with practical obstacles to universal retention, and the necessity of appraisal to achieve the greatest good for the greatest number.

2.20. For the moving image archivist the task is doubly difficult because the practical obstacles to universal retention are much more formidable. The costs involved in the conservation of a moving image document (for example a combined optical print of a 30-minute black and white film on 35mm nitrocellulose stock) over a period of 10 years may easily be 100 times the cost of conserving a cubic foot of paper records. A rigid

cost-benefit analysis based on projected use of the film in that period might argue strongly against its retention. Yet the film may be of great value in documenting an aspect of the social or cultural life of the community the archive serves, and documenting it in a manner that cannot be equalled by any other type of record.

2.21. As has been indicated, archival literature provides little guidance for the appraisal of moving images. The standard manuals by Schellenberg and Jenkinson ignore moving images as an archival resource, although the Manuel d'Archivistique does contain a section on moving images and recorded sound that examines the grouping of film into three broad categories (oeuvres dramatiques, oeuvres artistique, documents d'historiques) and the proposition that only "historical" films belong in an archives. In formulating a practical definition of "historical" for moving image archivists, however, the authors conclude that not only do actualities qualify (films dealing with real people, real places, real events), but that fiction films that reflect the manners, mores, and language of the society that produced them qualify as well. Such an interpretation could embrace all moving images, particularly when the impact of the images in relation to the mass audience they attracted is considered. (18)

2.22. It should be clear, based on any understanding of the way in which moving images are produced and distributed throughout the world, that the end product, the images themselves, have little or no evidentiary value. The related documentation - production files, financial and personnel records, contracts and correspondance - may reveal how the production company or administrative entity (whether it be Warner Bros. or the National Film Board of Canada) functioned, but the value of the end product, while it may speak volumes as to the producer's purpose, is primarily informational.

2.23 Unfortunately there has been very little consideration of the archival value of moving images in terms of its informational or historical significance in the literature on moving image archives, sparse as that has been (19), and the approach in the library literature has been restricted to assessments in terms of client needs (primarily educational level and pedagogic soundness) or objectivity of treatment. (20)

2.24. There are for example, only three pages in the International Federation of Film Archives (FIAF) manual, A Handbook for Film Archives, dealing with appraisal, a result of the Federation's position that "every archive must develop its own criteria for acquiring films". (21) The Federation recommends the formulation of a selection policy to guide the archives in appraising collections. These policy statements, it is suggested, could specify the archival objectives in building collections, the types of moving images to be selected in relation to the sources, the physical format in which the images are to be acquired, and the areas in which the archive will attempt to be comprehensive or representative.

2.25. The International Federation of Television Archives (FIAT), perhaps because most of its members were more homogeneous in character (archives attached to television production organization) adopted a statement of policy in January, 1981, Recommended Standards and Procedures for Selection and Preservation of Television Programme Material, which provides a more specific guide to the appraisal of television "material" - the broadcasts themselves, and the film videotape and audiotape production elements that were the raw materials for the broadcasts. (22)

2.26. The FIAT recommendations begin with the premise that all television material is valuable and that any selection will reduce its value to the production organization and to the research community as a whole. Selection, however, is essential

due to the vast output of television and the danger is that the elimination, or de-selection, when necessary, will be implemented by persons not qualified to assess the informational value of the material, and moreover, by persons acting under the pressure of short term expediency. These pressures are greatest during the early years of the life of a television production organization, state owned or private, and such organizations are urged to establish selection standards as soon as possible, and to implement them so as to avoid the mistakes and the losses suffered by most television organizations that began broadcasting in the early fifties. (23)

2.27 In particular the FIAT Standards warn of the impact that technological innovation, such as the introduction of video-tape recording in the early sixties, can have on retention policy. It is ironic that just as more motion pictures from the 1896-1910 period survived as paper prints in the Library of Congress through the accident of copyright law than survived in the vaults of the producers, so more kinescope recordings (16mm film records of live television broadcasts in the fifties) survived than did videotape recordings in the sixties, because videotapes could be and very frequently were erased to be recycled in the production process. In the last twenty years we have seen black and white television replaced almost entirely by colour television, diminishing the value of the black and white videotape recordings to the production organizations (especially low-band recordings), and we are now witnessing the introduction of one-inch helical format videotape for broadcast purposes to replace the two-inch quadruplex format that was the standard in the industry since 1960. And the one-inch format is still analogue, while digital video-recording has already been introduced for internal broadcast production processes, and may well be the standard international broadcast format by the end of the eighties.

2.28. The FIAT Standards also consider the authority for selection, and recommend that responsibility for determining policy be shared with production departments, sales departments and technical departments within the production organization, and with an advisory committee representing educational, cultural and critical interests in the community. This consultation could range from consideration of general policy and development of selection criteria to a review of retention schedules and decisions on individual broadcasts. The final decision should, however, remain with the archivist, a position endorsed by all archival manuals.

2.29. On the timing of selections, the FIAT Standards recommend that all actuality material be retained for a minimum of five years before the initial evaluation, to give the selectors a sufficient perspective on which to perform effectively. For fictional material this period is reduced to two years. A re-assessment is recommended after a further five years, after ten years, and then every decade to determine if the selections warrant long term retention. (24)

2.30. Another aspect of timing, and one that concerns archivists of all moving images, is that all the broadcasts and the production elements available for selection should be protected immediately after initial transmission, and that the original materials (whether negatives of films, or master videotapes) be deposited in the archives. Costs may force the archives to accept lower standard deposits (¾-inch videocassettes, for example, in place of 2-inch videotape), but the objective must be to acquire and conserve the best possible quality as close as possible to the date of the first public showing.

2.31. To the FIAT Standards is appended a suggested set of selection criteria which is designed to meet both the needs of the production organization and the community. They include: (1) Material relating to the history and technological development of television broadcasting; (2) Material in which out-

standing personalities in all aspects of society appear; (3) Material recording events of historical significance, including events in which the live television transmission becomes part of the event; (4) Material of sociological interest, including drama, light entertainment, as well as documentaries; (5) Material recording the face of society (institutions, buildings, works of art) and how it functions (machinery in action, industrial processes, transportation); (6) Material on the physical geography of places, man-made and natural, especially when relating to areas at stages of development, or subject to rapid change; and (7) Indivisual broadcasts or series of programmes (not less than six) which record the works of outstanding practioners in the media and which could be used for retrospective programming. (25)

2.32 In June, 1980, the International Federation of Film Archives (FIAF) organized a symposium on selection as part of the Karlovy-Vary Congress. The proceedings of that symposium, Problems of Selection in Film Archives, revealed that most moving image archivists are ambivalent on the subject. On the one hand most of the participants accepted the fact that archives must select in order to cope with the volume of material produced in recent years, at least with regard to actualities. On the other hand, while many FIAF member archives have established a mechanism for appraisal and selection (13 members utilize advisory committees, 14 members have internal regulations based on written criteria) there were no volunteers to reply to the question, "Can you give us an example of a moving image or a type of moving image that you would either not select, or that is now in your archives that you feel should be deselected?". (26)

2.33 In fact all archives select, either systematically, intuitively, or opportunistically, and while they compile lists of selections, they rarely compile lists of rejections. The reasons are obvious. To do so would be to risk alienating a producer or distributor whose good will is essential as very few of the FIAF member archives enjoy the benefits of mandatory legal deposit, and even those who do rely on the cooperation of the sources to

implement the law. Another reason may well be recognition of the fact that a valid case can be made by someone for some purpose for the preservation of every moving image. (Schellenberg taking up Meisner's warning that "too great an abstraction is an evil", suggested that an imaginative archivist could find some reason for the retention of every document, thus reducing appraisal to the level of an intellectual game.) (27)

2.34. The FIAF survey revealed that relatively few archives have fully developed written guidelines to govern selection; and even fewer have regulations for the rejection and formal disposal of rejected material. One such is the Films Archive of the Czechoslovak Film Institute operating under the general direction of the Managerial Board of the Czechoslovak Film. All national film productions are systematically monitored, and all production elements, whether negatives or prints, domestic or foreign, in all categories of production, are scheduled either for retention for a period of years, and then disposal at the end of that period, or for deposit with the Archives for long term retention. (28)

2.35. The Czechoslovak program is, in fact, a comprehensive records management program that identifies all the elements relative to a given production and places them under control from the moment of manufacture (or importation from another country) to the point of destruction or deposit with the Archives. In such a program, operating with the full cooperation of the producers and distributors, the principles of selection can be applied at every stage of the active life of the production to guarantee that the best possible material will be protected for archival purposes while avoiding the needless retention of large quantities of material that no longer serve any useful function.

2.36. Records management at source may be the only effective way of coping with the enormous quantity of moving images currently being produced for both theatrical exhibition and television.

This type of program is, of course, much more feasible in countries where production is a state enterprise and thus subject to central control. In the United States, for example, despite the activities of several archives working in concert with the Library of Congress, the selection and conservation machinery is still inadequate to cope with the immense volume of production. The means of production are in the hands of thousands of independant organizations and there is no effective means of registration for well over half the estimated total annual production. In the U.S., as in all major moving image production countries, feature film and network television production represents only the tip of the iceberg in moving image production, and few archives in countries where there is no central control can affort the time, the money and the storage space to do more than occasionally dip beneath the surface. (29)

2.37. The rewards in appraising the total range of production when the moving image archivist is given the opportunity to do so is well illustrated by the collection of the National Film Archives in London. Working with four advisory selection committees (History, Science, General (the film as art form) and Television) the Archives surveys a very wide variety of sources from the major feature films of the day to amateur 'home movies' on substandard guages (8mm or 16mm) whose informational value with regard to location, association, period or subject matter may make them worthwhile accessions. Because subject matter is as important as form in these selection criteria, the advisory committees include subject specialists as well as historians, critics and archivists. (30)

2.38. Only one FIAF member actively reviews the moving images already in the collection on a regular basis and 'deselects' on the basis of the selection criteria developed in recent years. For

the Statliches Filmarchive in the GDR it is obviously as important to re-assess the selections of the past as it is to review the selection criteria of the present. All selection criteria are rooted in the cultural and historical biases of the present, and if they must change it is only logical that the selections based on them should also be open to review. This also argues strongly for some mechanism to delay selection so that some semblance of historical perspective can be achieved. (31)

2.39. Another approach to delaying selection was adopted by the Advisory Committee established by the National Film, Television and Sound Archives of Canada. In a report dated 11 March, 1980, the Committee recommended that only material obviously of very low priority should be immediately scheduled for destruction. The estimate was that no more than 50% of the available material would fall into this category, and that would be primarily repetitious television programming such as series for children, sports broadcasts, and game shows. This will reduce some of the volume to be stored for a period of no less than five years and no more than ten. At the end of the designated period a much more rigorous selection based on specific criteria would take place. (32)

2.40. Since all moving images have some informational value the criteria to be applied must incorporate some exclusionary factors that limit the selections. The History Selection Committee of the National Film Archive in London adopted a Guide to the Selection of Films for Historical Preservation in August 1959 that excluded films whose subject matter could be adequately dealt with in another medium (the test was actually "does the film record the subject matter better in this medium than in any other?"), and films whose loss, in the opinion of the committee members, would not "be regretted". for either their subject or technique,by researchers several years later. (33)

2.41. This suggests that archivists should be prophets, and as Bauer pointed out in 1946, "prophecy is suspect".(34) Nevertheless, moving image archivists must accept that responsibility, and acting on the best advice available, make those decisions. The alternative, given the volume of contemporary productions available, is either to fill the vaults with material of marginal value (ephemera in terms of content and form) until there is no storage capacity left for records of obvious value (based on form, content or association), or to evade the issues entirely, as the national archives of the world succeded in doing for half a century.

2.42. Although one can only applaud Herman Kahn's admonition that archivists should not act as cost accountants and allow a rigid cost/benefit analysis to determine what is preserved and what is destroyed, the question of costs cannot be ignored.

Moving images arrive at the archives in a variety of formats, and in conditions ranging from excellent to so poor that unless immediate steps are taken to conserve the image by transfer, the information the record contains will be lost forever. Films on nitracellulose stock are only one of the types of moving image records that demand an immediate investment on the part of the archivist if the record is to be preserved.

All sub-standard film for example, whether due to shrinkage or excessive wear must be transferred before it can be safely consulted for both internal processing or reference service. Obsolete videotape formats (all black and white videotape and low band colour videotape) will also have to be transferred before the records can be described and organized by the archives, and before any public access is possible.

2.43. The immediate archival investment can thus be considerable, and the ongoing costs, in terms of environmentally controlled storage conditions (20^{o}C and 50% RH for black and white films and

videotape; -4°C and 30% RH for colour films) and the need to manufacture reference copies for every item in the collection if the originals are to be protected (the life of any film videotape copy can be measured in the number of times it is viewed, and the number is not very large) and still permit public access, adds substantially to the costs. If cost is pressuring archivists in appraising paper records, it is an unavoidable and very substantive factor in appraising all media records, and often a determining factor in selecting moving images.

2.44. Although the genuine need for appraisal and selection standards is not adequately reflected in the literature on moving images, most moving image archivists would probably recognize, and could accept the basic principles on appraisal theory that have evolved in the writings on archives in the past half century. In general these will serve both for non-governmental organizations that relate to moving images primarily as an art form, and to national archives whose orientation toward film is as an historical record.

2.45. The first of these, following Meisner, is that old age must be respected. Despite its comparitive youth as a means of human communication (cinematography was being demonstrated in most parts of the world by 1898), moving images have suffered so extensively from 'benign neglect' by archivists, librarians and museum curators, that all moving images produced before 1930 can be regarded as incunabula. In the United States, for example, only 15% of the estimated 4000 feature films and 30,000 short films produced between 1910 and 1920 are known to have survived. For the twenties the figure is 25%. For American archivists triage is a fait accompli, and there is no reason to believe that the survival rate in other countries is any higher. In fact there is every reason to believe it is considerably lower because American films were being distributed world-wide by 1920, while the productions of other

countries were restricted to national distribution, and if the Canadian experience was typical, competed unsuccessfully for screen time with American films.

2.46. For countries in which the production and distribution mechanisms were devastated by wars and revolutions the date may, of course, be much later. For countries which have emerged from a colonial dependency, for example, all films produced in the territory by foreign filmmakers before independence may be of great value, regardless of the treatment and the prevailing ideology. In countries in which moving image production is just beginning, all films produced in the country by foreign filmmakers may be of value for their location shots alone, or for their documentary record of places, people, dress, language and customs which have changed radically during the upheavals of the twentieth century.

2.47. The concept of 'documentary' value relates to the second principle, defined by Schellenberg and others, to the effect that records that do not testify to the history, organization or function of the agency or organization that generated them may still have informational value. As has been indicated in this study, moving images seldom possess evidentiary value - notable exceptions are films or televison broadcasts that examine and/or investigate the operations of an organization or agency, often including interviews with chief administrators who explain policies and procedures - but they always possess some informational value. It is the appraiser's task to determine if that value, in terms of meeting the established needs of current researchers, and as perceived as meeting the potential needs of researchers in years to come, warrants the cost of conservation in the immediate term (as accessioned) and in the long term.

2.48. The archivist should be aware that moving images intended as they are for mass audiences, are part of the public record.

In considering their value as part of that record the normal tests of accuracy, objectivity, coherence or fairness need not apply. To take an extreme example, the faked newsfilm that appeared following the outbreak of the Boer War and the Spanish-American War are early attempts at the utilization of film for blatantly propaganda purposes, and yet they remain significant documents on understanding that period because they <u>are</u> fakes. (35) In a less obvious example, the documentaries produced during the fifties designed to educate the general public on how to defend themselves against an atomic attack are not now regarded as either reliable guides to survival or accurate accounts of the probable effects of nuclear warfare on a civilian population. The films are, however, a valuable record of government attempts to communicate directly with the population on an issue that was, and remains, of paramount concern to every person on this planet, and they accurately reflect the political climate of the day and the ideologies of their sponsors. (36)

2.49. The 'science' incorporated in these films of the fifties, highly suspect when examined from the perspective of the eighties, brings into focus a third and fourth principle of appraisal. The archivst cannot be expected to have the expertise in every field necessary to evaluate the diverse documentation available for selection, and the appropriate expert should be consulted on subject content <u>and</u> treatment. The final decision should remain with the archivist, that responsibility should not be delegated, but the advice can be invaluable in helping to select those moving images which contain information, and reliable information, that is not contained in any other form of documentation, <u>or</u> is presented in such a manner that cannot be replicated by any other archival resource.

2.50. To take a very common example, the so-called 'talking-head' documentary, in which someone is filmed delivering a lecture, is very seldom of real value if the text of the lecture is otherwise conserved. If the film only illustrates the subject matter in a manner which could easily be duplicated by a textbook on the subject, and the lecturer is either no one of consequence or has been captured and conserved on film or videotape before, such a film is likely to be a good candidate for disposal.

2.51. Where expert advice is essential is in appraising moving images in which information is being conveyed in a manner unique to the medium, but the reliability of the recording is in question. Moving image documents in ethnography and anthropology, for example, have frequently given rise to queries on the authenticity of the record due to the very presence of the cinematographer and the equipment, and only an expert can discern the degree to which the ceremony or incident being recorded has been 'staged', consciously or unconsciously, for the cameras. The process is inescapable to some degree, but the archivist, in describing the document, should be in a position to indicate the degree of distortion present. (37)

2.52. So prevalent is this factor that practitioners of 'direct cinema' or cinema vérité, began to deliberately insert themselves into the frame so as to remind the viewer that they were present. These documentaries, exploiting the light-weight cameras and faster film stock that made cinematography possible with little more than ordinary room light, attempted to fix the 'truth' of a situation, a relationship, an event, by 'observing' the participant continuously over a period of time, shooting what happened rather than imposing their own structure on the matter being recorded. At some point, however, the images recorded had to be edited, and the image makers then have to impose some interpretation of the 'truth' in order to select

and to shape the material. In order to appraise documents like this the archivist must then be aware of the process, or rely on experts who understand that while the images may record reality directly, they have still been manipulated both by the choice of camera position, the decision when and where to operate the mechanism, and the editing decisions that are informed by the creative vision of the image maker. (38)

2.53 One of the aspects of treatment on which the archivist may need advice is the document that purports to present a fragment of a biography or an historical episode, and does so with what appears to be a scrupulous regard for the facts, but in which actors represent the historical figures and reconstruct the action. Styled 'docu-dramas', or dramatized documentaries, these hybrids have become a staple item in television broadcasting and present the archivist with a dilemma. They <u>are</u> dramas, and the fiction frequently extends the 'creating' encounters that never did take place so that characters can exchange views that were either taken from their correspondence, or from encounters they had with other people. But they also deal with fact, and as 'popular history' they condition public perception of the fact, a public much vaster than will ever be exposed to historical studies in an academic situation. For millions of people throughout the world the history of the Black people in the United States <u>is</u> ROOTS. For a whole generation the Nazi campaign to exterminate the Jews of Europe <u>is</u> HOLOCAUST. (39)

2.54 Another 'treatment' of reality in the manipulation of moving images is the compilation film, the use of moving image fragments drawn from newsfilms, documentaries and new material to present an historical epoch such as WORLD AT WAR, or VICTORY AT SEA. The archivist may require expert assistance in appraising the reliability of the account <u>and</u> the honesty with which the moving image extracts have been used. Reduced to fragments one tank battle looks much like another, and

will probably not distort the facts significantly, but once the practise is introduced it then becomes a question of degree before real distortion is introduced and at that point the archivist should add a disclaimer to the effect that the 'evidence' is faulty and the 'document' has been conserved only because it was part of the public record. (40)

2.55. All moving images disseminated to a mass audience becomes part of the public record, but not all of it can be, nor necessarily should be conserved. A staple of television broadcasting, for example, throughout the world, is the serial which can run for years. Known as 'soap operas' in the United States because they were frequently sponsored by soap manufacturers, these domestic dramas occupy hours of air time and enjoy an audience of millions. Faced with this volume, however, the archivist should adapt a fifth principle of archival theory and select representative examples for conservation, perhaps one or two each year. Over time these will constitute an important record of changing tastes, habits, concerns as detected by the writers and producers as prevalent in their immediate society.

2.56. This process should not be confused with 'sampling', which is a statistical concept in which the item selected mathematically represents the whole series of records, as persons polled in opinion surveys represent the total number of persons in the community being polled. (41) The episodes selected from a domestic drama series or a situation comedy series on television merely serve as typical examples, as 'specimens' which illustrate a description of the series. Common practice in moving image archives is to conserve the first and last episode of every season, so that changes in theme, format, personalities, can be documented.

2.57. Selecting typical examples from sports broadcasts is more difficult. What constitutes a typical match in any one season?

Many archives elect to select the atypical match, the ones in which records are broken, sensational actions take place on and off the playing surface, and the matches which decide the divisional finals and the championships in any one year.

2.58. Where selecting examples become even more difficult is in dealing with commercial messages, and with messages sponsored by private and public interest groups and government. In countries where these are permitted they represent a valuable resource for sociological studies when analysed over time, and they document the use of the medium for public information (health campaigns, government development programs), and public persuasion (political campaigns, special interest pleading). Much neglected in the first twenty-five years of television broadcasting, as they were in the first fifty years of theatrical film exhibition, these 30-second and one-minute interruptions in the regular programming (or 'shop window' groupings separating the regular programming, as they are presented in theaters and on television in some countries) have now proven to be such a rich resource that special archives have been established (at the University of Texas in the U.S., for example) to acquire and conserve them.

2.60. Another aspect of 'specimen' selection, particularly important in the archival preservation of television, is recording and conservation of an entire day of broadcasting, from sign-on to sign-off. This provides a cross-section of the output, and records it in the context of its presentation, with commercial interruptions intact and in place. The frequency with which this type of recording is made varies, but the minimum would appear to be at least once each 'season' assuming that normal broadcasting practise is to introduce new programming at the beginning of the Fall broadcast schedule.

2.61. Content and treatment are selection criteria for moving image archives that evolve naturally from the general principles governing appraisals by all archives, but there are three other criteria that many non-governmental archives apply that lie outside the normal appraisal policies of national archives.

2.62. The first of these, and the most difficult to deal with, is the complex question of aesthetics. Many private, non-profit archives are devoted to the conservation of moving images exclusively as an art form, as an aspect of the national culture, whether the images are conceived in the country of flow in from abroad. They equate their collections with collections of paintings in the national galleries, and their prime criteria is whether the moving image selected advances the art by treatment of theme, or by technique, or by a combination of the two. Aesthetic factors tend to be hightly subjective and the judgements are transitory. So transitory, in fact, that the strongest argument for universal retention is the losses that occurred due to what has been perceived as the faulty judgement of the previous generation of archivists. The Langlois dictum that the archivist should not play God has been converted into a policy to which some moving image archivists still adhere, although no national archives has been able to sustain the volume of intake that such a policy would entail. If aesthetics is a factor most archivists rely on advice from critics and theorists, and the results of competitions at film and television festivals.

2.63. The second criterion which most non-governmental moving image archives apply and which is not mentioned in the recommendations on appraisal in the standard archives literature is selection of moving images that document the history of the industry, or the evolution of its technology. Moving image

archives attached to production organizations are very interested in firsts. The first satellite broadcast, the first colour broadcast, the first use of remote location equipment, the first regional broadcast in an expanding network, are all milestones that such organizations should retain to document their own activities.

2.64. For film archives milestones in the national production are very important, whether they represent technological change (the first sound film, the first colour films, the first wide-screen production) or the development of production facilities. Box-office successes which start trends in genres, or break new ground in themes and treatment that press censorship limits, or establish new 'stars', are all significant for such archives, although they may well meet other criteria set by national archives.

2.65. The third criterion that many non-governmental moving image archives apply is an aspect of universal retention. In much the same manner as traditional archives designate certain record groups or series within groups (such as those relating to policy formulation) as of sufficient value to be retained in their entirety, some moving image archives designate certain producers or directors (occasionally writers, actors, cinematographers) as so significant in the development of the art and the industry that all their work should be acquired and conserved. In some cases this criterion may apply to a production entity (the work of the National Film Board in Canada is an example) although this practise tends to be restricted to production units that have had a limited history, or which have dominated a particular sector of the national production.

2.67. One approach to the appraisal of moving images that has generated some controversy has been an evaluation based on the sociological or psychological impact that moving images, especially fictional feature films, are presumed to have had

on their audience. A pioneer in this field was Siegfried Kracauer who identified the feature films produced in Germany in the twenties and thirties with the 'national will' and the rise of Nazism. (43) Although much of Kracauer's work has been criticized as overstating the impact of moving images as opposed to the other economic, political and social forces at work both inside and outside the country, recent studies have supported the view that feature films do reflect the currents and undercurrents at work in the society that produced them. The problem for the archivist is that universal retention for feature films would appear to be the only solution if the needs of such researchers are to be met now and in the future. (44)

2.68. Research on feature films for their sociological or historical significance can concentrate on a single outstanding film (BIRTH OF A NATION, LE REGLE DE JEU, CHAPAYEV) but the researcher increasingly wants access to as wide a range of the national production as is possible, both to place the outstanding productions in context, and because the so-called 'program features', the productions that conform to accepted formulas as to theme and execution, and which meet the needs of the production/distribution system, are less self-conscious, and thus more reflective of the national mood. This is another argument for universal retention, particularly as the moving image critics are no more likely to discern either the masterworks, or the works which indicate significant shifts in the direction of development, or to identify emerging talents, today, than the art critics who almost totally ignored 'impressionism' were at the turn of the century. (45)

2.69. Just as all films have some informational value, all films, it can be argued, have some sociological value, regardless of how prosaic the subject matter or the treatment. Even instructional films qualify, according to this interpretation,

because they incorporate social values, insight on the relationship between citizens and the civic institutions that serve them, people and their environment, and parents and their children. In this way the feature films that were designed to meet the requirements of a particular market (the so-called 'youth films' of the sixties and seventies for example), or the demands of an industrial production system (the theaters must be supplied with 'product' - new films - on a regular basis) may be as valuable as the 'block buster' films decorated with prizes from festivals and generating a vast return from the market-place. (For every STAR WARS it is now estimated that there are nine feature films which do not earn back their production costs.)

2.70. To select among such productions is extremely difficult, and for the reasons stated, can result in serious errors in judgement. Most non-governmental moving image archives have adopted a policy of universal retention for feature films as they become available to them. In any case, as dépot legal is only operative in a handful of countries, the films deposited only represent a fraction of the total production. At the very least such archives would argue that all feature films should be retained for a number of years so that the selection can be made with the advantage of some historical perspective. Experience has indicated, however, that five years is not sufficient, and that at least a generation, or twenty years, is required to ensure that the judgements are firmly grounded.

2.71. Very few national archives have adopted this policy. The legal requirement of deposit in order to register for copyright has enabled the Library of Congress in the United States to build a very impressive collection of feature film productions, but even the Library does not expect to be totally comprehensive. One reason is that many independent

and experimental films and pornographic films are never registered for copyright; another is that many films fail to achieve any commercial success and in the absence of a market the producers never complete registration by depositing a copy.

2.72. In many countries in which the archives is part of the state controlled moving image enterprise, deposit of copies (and the original negatives after initial distribution) of all feature films is automatic. None of the organizations, however, are national archives. They function as part of the productions/distribution system making copies of early films available to cine clubs, educational institutions, and for exploitation in secondary markets. In a few cases this includes documentary films, actualities (newsfilms), and television productions. In most countries,however, other governmental or non-governmental archives have been given responsibility for actualities and television productions.

2.73. Perhaps the most extreme case of division of responsibility among moving image archives is that between actuality material (newsfilm and documentaries) in archives of television, and actuality material in film archives, some of which like the Central State Archive of Film, Photographs and Documentation at Krasnogorsk in the USSR are the third organization holding moving image material in the country (Gosfilmofond is the fiction film archives in the USSR, and there is a seperate television archives).

2.74. Much of the actuality material produced for the film industry complements or duplicates the material produced for television broadcasting. It can also relate to and complement other forms of documentation held in the archives. One of the general criterion for selection is this complementary role moving images can play, especially if the moving image conservation function is part of a 'global' national archives, and one of the criterion for disposal is duplication of

existing holdings. A division of responsibilities in conserving actuality materials obviously compounds the difficulties in appraising such material, and this can be further compounded by the practise of some news departments of television networks of operating their own newsfilm archives independent from the general archives of television.

2.75. Fragmentation of effort and tentative steps to make up for years of neglect characterize the world wide movement to conserve moving images as historical record and cultural artifact. In adopting the Unesco Recommendation in 1980 the member states made a moral commitment to secure the resources necessary, but it is true to say that the volume of production far outstrips the machinery necessary to appraise and then to conserve what has been selected. That this is a world-wide movement demanding cooperation and coordination among film and television archives, both governmental and non-governmental, is becoming more and more apparent each year. One of the criteria for selection should be whether or not the copy in hand is unique, at least as far as archival holdings are concerned. With the current volume of international distribution and exchange of moving images throughout the world, one of the prime tasks of the international federations (FIAF and FIAT) is to establish a data network between archives so that duplication of effort and holdings can be avoided, and so that only the best surviving copy is permanently preserved.

2.76. There are many hazards inherent in a 'one title - one archive' policy, and the experience of two world wars and innumerable national upheavals testify to the losses that can occur; but with more and more archives finding it difficult to secure the resources to protect their national moving image heritage, surely some of the effort that is now expended in safeguarding a copy of the more popular or

critical successes in every archives, as though it were the sole surviving copy, should be avoided.

2.77. As we have seen, the basic principles that underly selection standards can be readily adopted by both governmental and non-governmental moving image archives. Age is a critical factor, and, concommittant with age, is the technological milestones that have tended to segregate moving images into 'pre' and 'post' periods (sound, colour) and thus place the products of the earlier technology at risk. Although few moving images qualify for their evidentiary value, many do for their informational value, and those values derive from their content, their treatment, and their function as part of the public record.

2.78. Non-governmental moving image archives add values for documenting the history and technology of the production organizations, and are prepared to appraise moving images as part of the cultural heritage as well as historical record. Such archives also give due weight to sociological, and to some extent the psychological impact of the fiction feature film and as a result many attempt to be comprehensive in conserving the national production of such films.

2.79. Archives of television attached to production organizations must serve the organization's interest as well as the public interest and must, therefore, evaluate materials for their potential re-use by the organization, as well as for their historical and sociological value. Such archives are also actively engaged in exchanging actuality material for re-use by other organizations, and data networking is becoming essential to accommodate this demand and to avoid duplication of effort. This is also becoming critical for film archives, both governmental and non-governmental, to avoid the long term conservation of multiple copies of the same title in many archives.

2.80. Appraisal of moving images, as is the case with the appraisal of any type of documentation is far from an exact science. In most archives it is not even an established procedure with specific selection standards or a detailed guide. Where appraisal procedures and practises have evolved from records management retention and disposal schedules these have largely ignored or by-passed moving images, concentrating on the disposition of broad record groups rather than the complexities of item by item selection. Few moving image archivists have been trained as archivists, in any case, so that the guidance in the archival literature and the theory, inadequate as it may be, is largely unknown to them. Among some film archivists there is still a great reluctance to destroy any moving image, arguing that if they cannot accommodate the volume, a world-wide network of archives should make it possible to conserve all moving images. Both international federations (FIAF and FIAT) are beginning to officially recognize that while this should be a viable policy, an intelligently applied appraisal policy is better in the short run than intuitive selections and chance that condemns many valuable moving images to destruction because no effort has been made to save them. Faced with the volume of records entrusted to their care by daily production, all television archives have been forced to adopt some form of appraisal policy, but like all moving image archivists they look to advances in technology to ease the cost of conserving moving images and somehow compress the volume so that the provision and cost of storage space alone will no longer force the disposal of valuable records.

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3. TYPOLOGY OF ARCHIVAL MOVING IMAGES

3.1. Whether produced by government agencies, by private organizations, or by individuals utilizing the medium as a means of artistic expression or personal documentation, moving images can still be categorized by provenance, function and form. None of these categories is exclusive, of course; provenance can define function, function can dictate form, and form can limit function.

Provenance

3.2. If few moving image archives have the opportunity to apply the archival maxim respect des fonds, all moving image archivists should recognize the fact that no document is produced in a vacuum and thus the textual documents associated with the production of a moving image may be as significant as the moving image itself. Completed films or television broadcasts may carry credits that tell the archivist and the researcher who made the images, and even where and when, but they rarely tell how and most important, why. Imcomplete production and unedited footage seldom reveal anything inherently as to source or purpose.

3.3. There are three aspects to provenance and moving images. The first is the identity of a document as part of a series or group. Many television productions are broadcast as series, and individual episodes lose much of their archival value if they are totally divorced from the series and the related documentation on the production and impact of the series. The archivist cannot assume that in fifty years the researcher will recognize an episode from DALLAS or CORONATION STREET, regardless of how popular they may be at the moment. Series episodes should always be appraised in the context of the series, and whether all the episodes are retained, only specimens, or the entire series is rejected, the decision should be based on an evaluation of the entire series.

3.4. In the past documentary films were also produced in series - THE MARCH OF TIME, CANADA AT WAR, WHY WE FIGHT - and the same concern for provenance should apply. Whenever possible the entire series should be appraised along with all related documentation, as the whole may be considerably more valuable than the sum of the parts, particularly in light of the production organizations' or sponsors' objectives considered in the context of the social, political or economic issues of the day.

3.5. Related documentation in the form of textual records present all archives, governmental and non-governmental, with problems in maintaining the integrity of the series or records group. By definition moving images demand special storage facilities and handling so that the images will be physically separated from related text and must be linked through inventory or catalogue descriptions. The damage effected by this separation is intensified in national archives that elect to process non-textual materials by media in separate departments or divisions. If the production entity is a government agency the production files and administrative records will probably also be accessioned. If there is no common inventory or catalogue, the researcher who fails to make the appropriate inquiries may miss significant materials in the other media.

3.6. This second aspect of provenance - the symbiotic relationship of the images and the documentation that explains how and why they were made and how they were used - is equally important with regard to the work of individuals whose moving images documented their lives as a complement to the correspondence and diaries that may make up their papers. Here too the images should be appraised in the context of the total collection, although the images may have informational value that warrant their retention even if the rest of the

of the collection is rejected.

3.7. A third aspect of provenance for the moving image archivist stems from the relationship of the work being appraised to the entire corpus of the image maker or production organization. This may be of greater concern to a non-governmental moving image archives with the documentation of the career of a particular individual or a production unit as one of its objectives. Any archives, however, appraising moving images as part of the national cultural heritage should evaluate individual items on offer in the context of the total output of a director, producer, or studio. If the decision has been made to select all of the productions associated with a personality or production organization, identification of the item under review with the individual or entity will be all the justification that is needed.

Function

3.8. Knowing why a moving image was produced and how successfully it reached its intended audience and achieved its objective, can be a very important element in the appraisal process. If the purpose was primarily commercial and the venture was not a success, the moving image will not have functioned effectively as part of the public record. If there are no artistic factors arguing for its retention, and nothing about the circumstances of its production to warrant special attention, there is a prima facie case for disposal.

3.9. Note that commercial failure alone should not constitute grounds for disposal. The artistic factors associated with an ambitious failure, or a critical success whose innovative techniques were 'ahead of its time', may be sufficient to justify retention. In some cases the 'failure' may be due to circumstance surrounding the production and distribution of the moving image that documents the history and development of the medium in that

country, and in those cases, especially if related documentation is available, the evidentiary value for researchers interested in the structure and operation of the moving image industry may well warrant retention.

3.10. Where function is overtly associated with a political ideology or a commitment to societal change, that may prove to be a determining factor in appraisal. If the moving image is designed to inform or persuade an audience as part of a deliberate campaign that involves other forms of communication, the rules of provenance dictate that the images should be retained as part of the total public record. If they stand alone they will still illustrate the intent or the policies of the sponsoring agencies in a way which may be difficult to replicate with conventional textual records. The documentaries and newsfilms which the National Socialists in Germany produced to propogate their political and social philosophies during World War II are very well known, but there are many examples of films and television programmes that have influenced public opinion and had a significant impact on national policy even though most of them were not produced under state control or direction. The United States' involvement in Vietnam, for example has been described as the first 'television war', and there is no doubt that it will be difficult to comprehend the shift in American public opinion, and the changes in American foreign policy without reference to the images that brought the battle zone into the living rooms of millions of Americans. (1) Those images, as much as the record of debates in the Congress, the kilometres of government records, and the library shelves full of reports and books, are all part of the public record and should be conserved.

3.11. Many moving images have a highly specific function, and it is very unwise to attempt to appraise them without assessing the entire record created by that activity. The use of moving

images as a research tool, for example, may result in high speed, or slow motion, or infra-red, or photogrammetric, or microphotographic film studies associated with scientific experiments that are incomprehensible without support documentation. They may be of immense value in documenting scientific discovery, or relatively worthless records of phenomena that can easily be recorded at any time. The same is true of moving image studies of animals in the wild, and nature studies of all kinds that exploit the cinematic marvels of time-lapse, or the camera's ability to endure extremes of heat or cold for long periods and to record whatever occurs in front of the taking lens. (2)

3.11. Archivists must rely on the advice of experts in assessing records such as these, and much will depend on how the moving images related to other records already in the archives or available to the archives to further document the activity. Careful consideration should be given to the uniqueness of the moving images and whether or not the information they contain is captured elsewhere in the record in a more readily accessible form. Given the cost of conservation and storage over the long term, and the kilometres of test film that can result, the archivist should be convinced that the informational historic value over the long term justifies the expenditure.

Form

3.12. Beyond the basic questions of whether the moving images under review are or pretend to be fact or fiction, an archival appraisal should also consider the image makers' method, the form in which the contents are presented. This can vary from a straightforward didactic exploration of a stated theme, a kind of 'living textbook', to a completely free form expressionism, a sequence of images, connected perhaps only in the image makers' subsconscious, that are designed to evoke visceral responses, if they evoke any at all.

3.13. In the documentary alone in recent years, experiments in form and method have introduced 'direct cinema' or 'cinema verité', 'dramatized documentaries' or 'docu-drama', and the 'open inquiry', in which the image makers' experiences in capturing the images and in manipulating them are as much a part of the content - commenting on the action, explaining what was shot (and not shot) and why - as the reality outside the editing room that the image maker set out to explore. In extreme cases content (and structure) that proves to be intractable may be sacrificed to form and the result is frequently a moving image that neither meets criteria as a documentary record nor justifies conservation for technique alone.

3.14. The myth of absolute objectivity that was supposed to be the image makers' goal at all times, has not stood up well under rigorous analysis in recent years. We are now much more aware of the subjectivity inherent in choice of camera position, lighting and music as well as in the choice of subjects to be interviewed and in the portions of those interviews that will be edited in, or out. The myth persists because the early documentalists propogated the concept of film being 'truth at 24 frames per second', and in the early days of television when most documentaries were being produced by or purchased by the news or public affairs departments, those producers tended to dictate a form in which opposing points of view are carefully balanced. This 'on-the-one-hand and on-the-other-hand' structure is still the standard form for documentaries, and they can normally only be assessed at one level - the uniqueness of the information conveyed and the significance of the personalities interviewed.

3.15. The form is most restrictive, of course, in formula fare made for popular entertainment. Television 'soap operas' and most situation comedies, for example, are produced to

such a rigid formula that one or two specimens can serve as examples for a year's production. Most dramas (crime, romance) produced in series fall into this category as the demands of the form seldom allow the writers or producers the luxury of experiments with character, language or theme. Archivists concerned with the role of the director as the chief creative component in filmmaking may be interest in 'formula' productions by a director whose oeuvre has been selected for conservation just because the form is so restrictive. It is, of course, a challenge, to distinguish such episodes of a series with some semblance of the auteurs' individual 'style'.

3.16. When considering form the basic principles of age and quantity can help determine selection practices. If the item in hand is the sole survivor of an extensive series it would of course, be appraised differently than if a hundred were available for selection. If the item is very old, in moving image terms, (prior to 1950 for film, prior to 1960 for television), and only ten of the hundred original productions have survived the archives may decide to retain all of them, or at least attempt to place the episodes not required with other archives.

NOTES

1. Michel J. Arlen, Living-Room War. New York: 1969.
   See also Julian Smith on Hollywood and Vietnam; Manvell on film and the Second World War; and MacBean on film and revolution.

2. Scientific Film Association (SFA), The Evaluation of Scientific, Industrial and Medical Films. SFA, 1958. See also Brichford on the evaluation of scientific and technological documentation.

4. APPRAISAL POLICIES AND PRACTICES

4.1. The document adopted by the General Conference of Unesco in October 1980, Recommendation for the Safeguarding and Preservation of Moving Images, based its recommendations on three premises. The first was that moving images, all moving images, are "an expression of the cultural identity of peoples ... and form an integral part of a nation's cultural heritage", as well as constituting "important and often unique testimonies, of a new dimension, to the history, way of life and culture of people ... ". (1)

4.2. The second was that the establishment of an officially recognized archives, or a network of officially recognized archives, would be required to safeguard and preserve "any part or all" of the national production. The legal and administrative measures to accomplish this objective could include "voluntary arrangements with the holders of rights for the deposit of moving images, acquisition of rights by purchase or donation, or the institution of mandatory deposit systems through appropriate legislation or administrative measures." (2)

4.3. The third premise was that "the safeguarding of all moving images of national production should be regarded as the highest objective". Until such time as the technology made this feasible, however, archives could "establish principles for determining which images should be recorded and/or deposited for posterity, including 'ephemeral recordings' having an exceptional documentary character". A high priority should be accorded all moving images whose "educational, cultural, artistic, scientific and historical value" form part of the nation's cultural heritage. Selection, when necessary, should be based on the "broadest possible consensus of informed opinion", should take particular account of the

"appraisal criteria established by the archival profession", and should only take place after "sufficient time has elapsed to allow for the necessary perspective". (2)

4.4. The Unesco Recommendation was in many ways a compromise that reflected the realities of the existing world-wide relationship between moving image records and archives. Rather than use 'national archives', for example, to describe the organizations to be charged with the task, the term 'officially recognized archives' was adopted so that private, non-profit organizations or other state agencies that had been given or had assumed responsibility for the conservation of moving images in the public interest could be included. The Recommendation also foresees a network of 'officially recognized archives' to achieve the objectives, with each, perhaps, specializing in one type of record, either by form or by source.

4.5 Again, although the Recommendation proposed total retention for all moving images in the national production as the ideal objective, it recognized that this might not be economically feasible and suggested selection criteria on which an appraisal could be based. Compliance of the producers or distributors could be either voluntary or mandatory, and it was left to national legislation to determine exactly when and how the deposit would be made, and to specify the physical nature of the material to be deposited.

At the time the Unesco Recommendation was adopted there was not one organization, governmental or non-governmental, that was achieving the ideal objective: the safeguarding of every moving image of the national production. The situation in most countries fell into one of four categories: (1) no organized or systematic safeguarding of moving images, (2) a limited program, probably highly selective, by an organization that may have been 'officially recognized', but was

probably not a state institution; (3) a mix of governmental and non-governmental organizations, with the governmental organization probably restricting its acquisitions to government record moving images (produced by or sponsored by government departments and agencies) and the non-governmental organization (probably affiliated with a film or television production organization or an educational institution) restricting its accessions to the production of the affiliated production organization or to production from the private sector (films as document or art); and (4) a division of responsibilities between two or three governmental archives, especially where moving image production is a state monopoly, with film records in one, television records in another, and, perhaps a further division between actualities (newsfilm and filmed documentaries) and fiction film.

4.6. Too many countries fall into the first of the above categories, a situation that the International Federation of Film Archives, the International Federation of Television Archives and the International Council on Archives are attempting to alter. With the introduction of television services in more countries where there had been little or no previous film production, the safeguarding of those moving images have become a matter of concern. Unfortunately, new television services have generally been careless about protecting their own production resources. The records accumulate as long as space is available, if the videotape is not 'wiped' and recycled, and large blocks of the holdings are eliminated, often without further examination, when space is no longer available.

4.7. Television organizations learn the value of properly organized production libraries or archives in time, especially when anniversaries occur and the desire to celebrate their

own history motivates a review of their holdings. In fact the recycling of production resources can not only enrich current productions, but in reducing the quantity of raw material needed to fill the programme schedule it can effect savings that in some cases can totally offset the cost of the 'library' or archives operations. Footage from past productions can also be sold to outside producers for additional revenue.

4.8. The problem lies in balancing the obligations the production organization's archives has to the organization and its function as a conservator of part of the nationl cultural heritage. The question of public access to those collections and who should pay for the cost of those services must also be settled, either through the development of secondary distribution arrangements or through deposit of reference copies with organizations equipped to provide this service. If the selection standards are to consider these 'further use' obligations (the Canadian Broadcasting Corporation's secondary distribution through the National Film Board is called the 'Further Use Program') they may have to be modified so that both objectives can be met. (4)

4.9. In fact, the intelligent application of a well developed appraisal policy by a television production organization, or a well established film production organization, will result in selections for permanent retention that should closely parallel those of an archives established solely to safeguard moving images in the public interest. In the United Kingdom, for example, the National Film Archives (NFA) selects television broadcasts produced by both the British Broadcasting Corporation (BBC) and by independent production companies regulated by the Independent Broadcasting Authority (IBA). The IBA companies have designated the NFA as their

official archives and under contract provide both direct financial support and regular deposits of the broadcasts selected. The BBC maintains its own archives, although it also deposits copies of certain broadcasts with the NFA on request of the NFA. As indicated above, these are based on selections made by one of four advisory committees operated by the NFA and which are composed of critics, historians and subject specialists. In recent years, as both the NFA and the BBC have refined their selection criteria, there has been no marked difference in the decisions as to what should be eliminated. The difference lies in the quantity and type of material (primarily newsfilm) that the BBC decides to retain to meet its own future productions requirements. In order to ensure that everything that should be retained is retained, the BBC protects its productions in two stages. A very broad selection is held in the production 'library' and after several years a further selection is made as additions to the 'archive' where use of the original materials is very strictly controlled.

4.10. Based on the histories of the FIAF membership, in countries in which there is not as yet an organization that is systematically safeguarding moving images the activity in film conservation will probably grow out of cinémathèque exhibition programs, university study programs, or government agencies assuming responsibility for government record film and then broadening their selection standards.

4.11. The cinémathèques and university study programs normally begin by acquiring projection prints of feature films that are regarded as international 'classics', and then add both feature films and documentaries from the national production. These 'collections' are not actually functioning as 'archives'

however, until their administrators can begin to protect their projection prints with master material (original or duplicate negatives or intermediate printing elements) and provide secure storage facilities.

4.12. At this stage these organizations may select only those titles that are currently required for the exhibition program or to meet the immediate demand for film study. The selection standards, if any are articulated, may stress aesthetic factors and documenting the industry. For such organizations to function effectively as 'national' film archives all films of the national production would have to be systematically appraised so that selections are based on long term values rather than short term needs and special interests.

4.13. In restricting accessions only to government-produced or government-sponsored films, a government archives may be fulfulling its primary responsibility toward government records, but it will not, of course, be functioning effectively as national moving image archives in the meaning of the Unesco Recommendation. Such an archives could, however, perform its primary limited function and still act as one component of a network of archives which, when acting in concert, can achieve the objectives of the Recommendation.

UNITED STATES

4.14. In the United States, for example, the National Archives and Records Service (NARS) has maintained custody over government record film to a greater or lesser degree, since that institution was established in 1934. In the years following the second World War this activity was greatly expanded in order to cope with the vast quantity of newsfilm and documentaries produced in support of the war effort, as well as the product of what had become a very substantial government image making activity. (5)

4.15. At the same time NARS broadened its acquisition policy to include all moving images (from television as well as from private films producers) that related to the history of the United States. With the donation of the Ford Film Collection of newsfilm and documentaries in the fifties this was interpreted to include all newsreels produced in the United States, and NARS now has the largest collection of newsfilm in the country. The concept of 'historical' was always difficult to define precisely, and as it included filmed biographies of prominent political or military leaders even though the films were made in Hollywood and feature the 'stars' of the day, it widened the area of overlap with the moving image accessions of the Library of Congress (LC) as evidence of registration of copyright.

4.16. As indicated in the chapter on history and organization, the mechanism for effecting a comprehensive collection of motion pictures at LC existed at the time cinematography was first presented to an audience in 1895. In order to complete registration for copyright, producers were required to deposit a copy of the work, and although LC was only able to retain a small fraction of the films that were deposited prior to 1950 this mechanism has now created the world's largest collection of moving images. (6)

4.17. Not all moving images produced and distributed in the United States however, are registered for copyright (television programming that will not receive secondary distribution is excluded for example) and of those that are, not all are acquired by the Library. The estimate is 70%.(7) As in the case of national libraries and legal deposit, LC can elect to register without accepting custody of the moving image itself. Since even the initial cost to LC in acquisition processing and immediate storage is very substantial given the volume, the percentage of moving images rejected is

significant. The grounds are normally repetition as in the case of series appearing on television or produced for instructional or educational purposes, subject matter such as pornographic films where only specimens are selected, or volume as in the case of commercials where only examples drawn from each year's production are required.

4.18. The network that constitutes the 'national' moving image archive in the United States is complex and now includes special collections at other government agencies (such as ethnographic and anthropological film at the Smithsonian Institute and aerospace film at the National Aeronautics and Space Agency) as well as significant collections at private, non-profit organizations such as the Museum of Modern Art Film Department (feature films, documentaries, art films and video art), the Film Department at George Eastman House (feature film, documentaries), the Film and Television Archives at the University of California (feature films and all aspects of television broadcasting), the Museum of Broadcasting (exclusively radio and television broadcasts), the Vanderbilt Newsfilm Archives (exclusively network television news broadcasts), and others devoted to commercials, political campaign advertisements, industrial and sponsored films, horror and fantasy films, etc. In addition, each of the major television networks in the United States maintains its own archives, with the news and public affairs department maintaining a separate archives to meet the immediate needs of that production department.

4.19. For the non-governmental moving image archives in the United States selection of both domestic and foreign moving images is either on the basis of content (highly specific in some cases and demanding expert consultation) or the significance of the production in the history of the art and the industry. These are essentially the same criteria as all cinémathèques

with general collections employ, and they relate to creative collaboration (the individuals or creative units whose work the archives has selected for comprehensive documentation); representation from identified periods of production, regional production or any 'school' of production; genre formation and development (as these allow critics and archivists to categorize productions and to simplify comparisons and quality judgements); milestone production in relation to form, to content, to the technology or to the economics of production and distribution; and critical and/or popular successes that become part of the public record or part of the common culture and thus part of the national heritage.

CZECHOSLOVAKIA

4.20 In contrast to the substantial network of organizations that are engaged in moving image conservation in the United States, there are only three organizations involved in Czechoslovakia and they are all regulated by the State Archive Administration and the Central State Archive. In accordance with legislation passed in 1974 in the Czech Socialist Republic and in 1975 in the Slovak Socialist Republic, the Film Archive of the Czechoslovak Film Institute is confirmed as responsible for the conservation of the Czech film production (the activity had been established after the Second World War and the principles of selection had been introduced as early as 1969), the Slovak Film Archive has the mandate for Slovak film production and a Czechoslovak Television Archive will retain all of the productions from that medium that meet the criteria for selection (8)

4.21. As articulated by the Film Archive of the CZechoslovak Film Institute the appraisal policies are based on the works of Czechoslovak archival theorists - in particular Jaroslav Vobata and Tomas Fiala - as interpreted and codified by a working group attached to the State Archives Administration.

The document this group has been developing - "Definition of the Scientific Principles of the Selection of Film/ Audio-Visual/Records" - provides guidelines for the Archives specific policies in relation to Czech film production. In essence these are very similar to those stated for cinémathèques with general collections - aesthetic judgements as to 'quality', representation of periods of filmmaking, reflection of social or political character of an epoch or an historical event, creative collaborators, genre development, innovation and experiment, award winners, technological milestones, etc.

4.22. What is strikingly different in the application of these criteria in Czechoslovakia is the method employed both to select acquisitions and to dispose of the films that have not met the criteria. All film productions in the country are under the surveillance of the Czechoslovak Film Commission for the Discarding of Film Materials, and no films can be 'discarded' without the authorization of the Commission. All the major production, distribution and laboratory organizations are represented on the Commission with the representative of the film archive acting as Chairman. It should be noted that the Commission does not select acquisitions for the archives, the archives retains that responsibility; the Commission, however, controls the disposition of the moving images while they are still in the hands of the producers, distributors and laboratories.

4.23. In effect, all film productions in Czechoslovakia are subject to a records management program in which they are all scheduled for either eventual deposit with the archives or elimination. With the totality of the production registered and protected, the Film Archive of the Czechoslovak Film Institute then works with two commissions to effect selection: one identifies older productions,

documents them and evaluates them as potential acquisitions; the other, evaluates and selects contemporary productions. Both commissions utilize the same criteria, although factors such as uniqueness, scarcity, technological milestones and simply age obviously play a more decisive role in evaluating older productions.

4.24. The Czechoslovak system, imposing centralized management and uniform selection standards, drastically reduces the damage caused by splitting the moving image heritage resources among three archives. Researchers will still have to consult three files, but it may be assumed that there is little duplication of effort and little chance of important material slipping through the net.

U.S.S.R.

4.25. Dividing the responsibility for appraising and safeguarding the national production among two or more archives without centralized management may lead to some duplication of effort (not always a bad thing as it ensures that very important documents are completely protected) and overlapping of functions. In the U.S.S.R., for example, the state film archive, Gosfilmofond, was established in 1948 to conserve all fiction films made for theatrical distribution. This is accomplished by a system of legal deposit and is designed to be comprehensive for all films in this category. However, commercials advertising films, films sponsored by government departments and other state organizations are not deposited in Gosfilmofond. If films in this category are classed as 'documentaries', of any length, they will probably be deposited in the Central State Archive of Film, Photographs and Documentation at Krasnogorsk. If the means of diffusion was by television they may be conserved in the separate archives maintained by the state television production organization. Again, three files to consult if the researcher wishes to exhaust all the possibilities for moving image documentation on a given personality or subject. (9)

In the case of the U.S.S.R. there are also three sets of selection standards, with one (Gosfilmofond) focussing on film as part of the cultural heritage (including selections from foreign films circulating in the country), another (Krasnogorsk) focussing on film as historical record, and a third (television production archives) building a production resource to meet the future need of broadcasters. The potential for duplication is obvious as documentaries, particularly feature length documentaries on central issues of the day, cannot be excluded as part of the cultural heritage, and in fact Gosfilmofond selects certain major documentaries for retention in that collection even though the title may be conserved at Kronogorsk. Again, films initially produced for television or later transmitted by television, both fiction and non-fiction, may also be conserved by the archives attached to that organization.

4.26. Notably absent from moving image conservation in Czechoslovakia and the U.S.S.R., and indeed throughout most of the world is the central state archives. Apart from a regulatory or administrative role, practical implementation of moving image conservation policies has been delegated or in some cases simply abandoned to one or more organizations, state supported or privately funded.

ARGENTINA

4.27. The situation in Argentina is somewhat atypical of Latin America in relation to government action, but typical, unfortunately, in relation to results. Following the Second World War the Archivo General de la Nacion, the national archives, recognized the need for a program in which moving image records produced in the country would be systematically appraised, selected and conserved. An archives of motion pictures, photographic records and sound recordings was established, and legislation was enacted to require the deposit of documentary films and newsfilms. Feature films, television and radio were, however, excluded from the deposit requirement, and very few early films were acquired. (10)

4.28. In the absence of government action on feature films a private foundation, Fundacion Cinemateca Argentina, was established to acquire and conserve what had survived of the moving image heritage from the nitrate era, pre-1950. With a loss rate as severe as that in Argentina (unfortunately typical of countries in Latin America) - of 350 feature films known to have been produced in the silent period (prior to 1930) only 20 have been located and conserved in twenty years of effort - there is no question of selection for the pre-1950 productions: everything that has survived is valuable either for its intrinsic merit, or as a rare example of production in the period. (11)

4.29. Government legislation to protect contemporary film production in the sixties unfortunately failed to appreciate the difference between a study collection and an archives collection. All feature films of the national production are now deposited as a single copy in the National Institute of Cinematography. These copies are used for student reference and they will be damaged or destroyed through use. A program for protecting and conserving contemporary production is obviously an urgent need, but developing appraisal policies in the absence of a practical program to acquire the films is a hollow exercise. The national archives has not yet obtained and committed the resources necessary to establish an effective program in this area. The private archives is concentrating its limited resources on the productions of the nitrate era as these are in the greatest danger. Only a limited number of current film productions are really being conserved for the long term. Television productions are being held by the production departments for their own future needs, and are thus subject to the economic pressures of broadcasting. In the absence of a coordinated conservation program, decisions to discard part of the holdings because of a shortage of space or a need to recycle the videotape may result in serious losses to the moving image heritage. (12)

4.30. The situation in Argentina is typical of the conditions to be found in practically every country in the world prior to 1960, and of the situation in more than half the countries in the world today. This is particularly true of the countries in Africa and Southeast Asia where moving image production was either historically under the control of colonial authorities, the activities of foreign visitors, or non-existent prior to independence.

4.31. With the emergence of strong, central archives for all government records, the need to safeguard the oral and visual records of the national cultural heritage is being recognized as a high priority. For countries with a rich oral tradition sound recording collections have already been established in many state archives, and one of the significant criterion for the selection of moving images is its value in the documentation of folklore, customs, traditional crafts,and language in societies experiencing rapid change. Where such records were produced in the past by visitors and exist in foreign archives, there is a growing desire to repatriate them under bilateral agreements as suggested in the Unesco Recommendation. There are financial and legal obstacles to overcome, but there is little doubt that this will be a key objective for moving image archives in the region.

4.32. Again, in countries where functional literacy is still far from universal, the media of films and television has become and essential tool in communicating with the electorate, and in propagating government policies in every aspect of life. Central state archives are recognizing the need to acquire and conserve these both for their evidentiary value in documenting the activities of government departments and agencies, and for their information value in documenting people, places, events.

MALAYSIA

4.33. The development of a moving image conservation program in the state archives of Malaysia is typical of the situation in many countries in the region. The highest priority is given to factual

government production or to government sponsored non-fiction production in film and television. If there is selection from television the archives tend to concentrate on non-fiction films made for television rather than entertainment or general interest programming. Although there is growing awareness of the sociological and cultural value of fiction feature films and popular television programming such as domestic drama serials, these are not generally regarded as a high priority. Once again the cost of conservation and the volume of production act as a deterrent, and there is a tendency to rely on the major production organizations in film and television, both governmental and non-governmental, to safeguard their own productions until the central archives are funded and equipped to assume the responsibility. (13)

CANADA

4.34. Reliance on major porduction organizations, governmental and non-governmental, to act responsibly in arranging for the archival preservation of their own productions was, in effect, the policy of the national archives of Canada, the Public Archives of Canada (PAC), for the first seventy-five years of cinematographic activity and for the first twenty years of television broadcasting in the country. Unfortunately none of the governmental moving image producers were mandated or funded to safeguard their productions, and the non-governmental producers reacted to the exigencies of the market place. If the material could be exploited commercially it was retained and protected. If it could not, and there were costs associated with retention, it was frequently destroyed, or in the case of nitrate film it was allowed to self-destruct. (14)

4.35. When PAC first established a division to acquire and conserve moving images in the early seventies the objective was to coordinate and expand an existing conservation project on recorded sound (oral history and radio broadcasting) and a project in identifying and locating surviving films from the nitrate era, pre-1950. In the process a non-governmental moving image

conservation program was absorbed and in due course the National Film, Television and Sound Archives (NFTSA) emerged to assume responsibility for safeguarding all government moving image records and establishing a comprehensive national collection of moving images and recorded sound.

4.36. The issue of whether or not to integrate moving image and recorded sound services in central archives is not a simple one to resolve. In the Canadian situation the archives had already established a photography division, as well as divisions in pictures, maps and machine readable records. If these non-textual media were being introduced into the archives today it is doubtful whether a strict divisional separation by media would be adopted. Arguments for and against integration tend to revolve around respect des fonds, government files containing a variety of media must be physically separated (although every effort is made to preserve the intellectual integrity of the file by cross indexing or cross listing the contents), or researcher convenience and efficiency on access (obviously with divisional separation by media the researcher will have to move from division to division to ensure that he has examined all the relevant documentation), or communal requirements for technical services and storage conditions. These factors were considered in the decision to integrate moving images and recorded sound at the PAC, but to a large extent the decision was based on common sources (the Canadian Broadcasting Corporation was by far the single largest source for both radio and television broadcasting) and common appraisal criteria. (15)

4.37. One of the key questions to ask of any media document proposed as an accession for a national archive is whether or not the information it contains is available in any other format of documentation. If the answer is positive there may still be valid intrinsic reasons for retaining the moving image, but if there are none, the item in hand is a candidate for disposal.

In considering the integration of moving images and recorded sound this question was extremely important as practically all events in Canadian public affairs (press conferences, political party conventions, elections, debates in parliament, commission hearings) are now normally documented by sound recordings and moving images. If the moving images capture both the sound and the images there is obviously no need to retain the sound recording. Conversely if the sound recording contains all the information provided by the moving images perhaps only the sound recording, relatively inexpensive to conserve and store, need be retained.

4.38. A similar relationship between photographs and moving images needs to be explored. Does the motion add significantly to the information conveyed, or will a photograph function as well? Again, if the answer is positive the relative costs of conserving a photograph, or even a file of photographs, as opposed to the costs associated with the conservation and long term storage of a single reel of film can constitute a strong argument for retaining the photographs and discarding the film.

4.39. The situation in Canada also involved establishing a national program of moving image conservation that recognized the need to conserve and service production by language and by regional origin. The Cinémathèque Québècoise in Montreal had been in existence for several years prior to the serious involvement of the national archives in moving image conservation, and continues to carry out its special responsibilities for French language film productions (in much the same way as the Slovak Films Archive functions in the context of Czecho lovak moving image porduction) although the acquisition program of the national archives is bilingual, and comprehensive, if not exhaustive, for Canadian feature films and documentaries.

4.40 In addition the national archives has been encouraging and promoting the development of moving image conservation programs in

provincial archives and regional museums for documentation produced in the region. This has become particularly important with regard to television production where the quantity of production on a regional basis is well beyond the capacity of the national archives, and in any case would not meet the selection criteria that is rooted in a concept of "national" historic significance. (16)

4.41. Even if the PAC could absorb this documentation, the argument that such records should remain in the regions where they can service regional research remains, and counters the argument that the researcher, present or in the future, will be better served by centralizing all documentation of any value. Given its history, in a country the geographic size of Canada regionalism is a fact with which all national cultural agencies must contend. The existence of a coordinated network of regional archives will inevitably modify the appraisal policies and selection standards of the PAC. Intelligently interpreted and applied, the results should be a more effective and efficient moving image conservation program.

FEDERAL REPUBLIC OF GERMANY

4.42. An excellent example of federal government coordination of moving image conservation, at least as far as film is concerned, can be seen in the Federal Republic of Germany. Not only has the national program consolidated the physical custody of the surviving film heritage, centered on the Bundesarchiv, or national archives, but the acquisition policies of the three major film archives have been integrated to eliminate duplication and to ensure that as broad as possible a spectrum of productions will be appraised and safeguarded.

4.43. Following the second World War which witnessed the dissolution of the Reichsfilmarchiv, the archives the National Socialists established in the thirties and attached to the state controlled film industry, a national archives for the Federal Republic was established in Coblentz. By 1954 the Filmarchiv, a division

of the Bundesarchiv, was given responsibility for securing and safeguarding prints of government film productions and of government sponsored or funded feature and documentary films.

4.44. About the same time the German Democratic Republic established the Staatliches Filmarchiv (national film archive), and one of its chief tasks was to secure and safeguard the pre-1945 films from the Reichsfilmarchiv which were being repatriated by the U.S.S.R. One of the chief tasks of the Bundesarchiv was to receive and conserve the films confiscated from production organizations in Germany by the U.S. at the end of WWII, and which were gradually being repatriated to the Federal Republic. In time as well, the Bundesarchiv, like the National Archives and Records Service in Washington, began widening its selection policy to embrace films which documented political, social, cultural, economic, or scientific developments in the Federal Republic. As an extension of the government record film acquisition policy this could be literally interpreted to justify practically any film of the national production. (17)

4.45. In the sixties the activities of the Bundesarchiv was supplemented by the formation of two private organizations that later became state institutions supported at the local level. The first was the Stiftung Deutsche Kinemathek, which was closely associated with the Academy of Film and Television in Berlin. The prime objective of the Kinemathek is to conserve and document the feature films of the national collection and to build an international collection to support film study and educational distribution.

4.46. The second, the Deutsche Institut for Filmkunde, was actually initiated as a private collection and was institutionalized in Wiesbaden in the late fifties. Working in association with official regulatory bodies and agencies in the German film industry, the Institut is primarily concerned with documentation on the domestic and foreign production, the safeguarding of documentary films, and non-theatrical distribution.

4.47 The potential for duplication of effort and overlap in functions was apparent for over twenty years, but as cultural matters were the perogative of the states it was not until 1978 that an agreement between the federal authorities and the state of Berlin could be concluded. The agreement establish a 'Cinémathèque Association' (Kinemathekverbund) embracing the Bundesarchiv, the Kinemathek and the Institut, under which the Bundesarchiv would be given the responsibility of storing all of the master material of the other organizations, restoring and conserving the films to the highest possible standards, and making reference copies available to the Kinemathek and the Institut as required for their exhibition, distribution and film study activities.

4.48 The Cinémathèque Association ensures the application of a coordinated appraisal policy so that no films of value are lost and there is no duplication of effort. The criteria remains as broadly stated by the federal archives, with each of the state archives enriching the selections from their particular perspective; films as art and culture, both domestic and foreign, by the Kinemathek in Berlin; and films as informational and educational documents by the Institut in Wiesbaden. (18)

4.49 Although the Cinémathèque Association Agreement allows for the inclusion of other organizations, there are still a number of film conservation activities operating independently (one for film in science and education in Munchen-Grunwald, one for scientific film in Gottingen, and the Munich Filmmuseum which specializes in the conservation and restoration of the early German feature film), and there is no reference to the archives of television. Each of the three private networks in the Federal Republic has its own production archives, although they are coordinated in their appraisal policies and retention schedules. By utilizing common processing procedures they function as one large resource for the networks they serve, but there is only limited public access, and the overlap with

the work of the Bundesarchiv with relation to films made for television and films subsequently transmitted by television is apparent. Given the very heavy involvement of the networks in the Federal Republic in the coproduction of films and in film financing (both fiction and non-fiction) in recent years, a common phenomena in every country in which these two activities are not controlled by a single agency, this overlap in archival activities can only prove a disservice to the researcher and an inefficient use of usually scarce resources.

NOTES

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18. Ibid.

5. RECORDS MANAGEMENT AND THE APPRAISAL OF MOVING IMAGES

5.1. The success of the Managerial Board of the Czechoslovak Film in establishing a records management program for all films of the national production indicates that it can be done with the voluntary cooperation of all the production and distribution components, as well as in situations where the state owns or controls all the elements in the industry. That it is not done more frequently is a reflection of the suspicion with which film and television production organizations in a competitive society regard any attemps to 'control' their activities. There is also the question of cost as the designation of prints and/or master material as 'archival' deprives the production or distribution organization of the use of that material for the normal course of business. That enlightened self-interest should motivate the producer or distributor to protect his own resources is an argument which is just beginning to win such support in the industries.

5.2. The most important factor in the management of moving image resources is the retention of all elements for all productions until disposal is actually scheduled. In other words an authority higher than that of the production department is required before anything can be destroyed, or as in the case of television production, erased for recycling of the videotape.

5.3 In the Czechoslovak system the final decision was that of the archives, with a representative of the archives chairing the committee that controlled the disposition of the production components at each stage of production and exploitation. In the Canadian system a series of bilateral agreements between the archives and the production organizations set up joint committees to review production resources and to determine the eventual disposition of the production elements.

5.4 The essential steps are: (1) a precise description of the production elements and their current disposition; (2) a time frame to fix the date at which each element required (print, negative, fine grain, optical sound track, magnetic track, colour intermediate, 2-inch quadruplex 3/4 inch video-cassette) can be designated as archival; (3) proper identification to ensure protection of elements designated as archival; (4) adequate documentation of the records to be transferred in the form of inventories, descriptive lists, catalogues and relevant supplemental documentation in the form of production files, stills, scripts, etc.;(5) transfer of physical custody of the archival elements selected to the archival authority; (6) disposal of the items not selected over the signature of a duly constituted archival authority such as the head of the national archives.

5.5 Records management of moving images tends to require item by item scheduling. There are very seldom complete series for example, with the exception of television programming and certain instructional films, and it may be necessary to evaluate each episode in a series to determine whether there are any intrinsic or extrinsic factors that would add value and justify retention. Scheduling for programme series where only specimens will be retained should indicate which episodes (first and last of each programme season, etc.) and when they are to be designated.

5.6 The transfer of physical custody of the elements designated as archival may be more complicated in the management of television production resources because it may involve duplicating the programme content on another format for conservation purposes. In the Canadian system, for example, the storage medium for 2-inch quadruplex videotape, the broadcast standard at the present time, is a 2-inch helical scan videotape that permits a compression of four to one (four reels of the original videotape recorded on one reel of the storage medium) and permits the recycling of the original videotape. This system allows the archives to re-record

from the storage medium to restore broadcast quality videotape to the donors, the broadcasters.

5.7. In other cases, in the archival processing of newsfilm for example, a lower standard for conservation purposes may be acceptable, and the original programme content duplicated on ¾-inch videocassettes from either film or videotape originals. With the advances in technology in recent years the less expensive videotape formats (½-inch and ¾-inch videocassettes) have improved to the point where the loss in quality is not a significant factor, the savings in storage costs can be very substantial, and in the case of 1-inch videotape the quality and the efficiencies of operation have improved to the stage where 1-inch will probably replace 2-inch videotape for all broadcast operations in the next decade.

5.8. Obsolescent technology is a recurrent hazard in moving image records management. Nothing places a block of records at greater risk of damage through neglect or deliberate destruction than the fact that they can no longer be readily utilized in the production process. Moving image archivists have witnessed devastating losses in silent films when sound was introduced, losses in black and white films when colour became the standard of the industry, and the experience, to a lesser degree because production has been more concentrated, has been repeated in television production with the advent of high-band videotape, and the introduction of colour.

5.9. What also distinguishes moving image record management from the management of paper records is difficulty in reaching consensus in what should be retained. In most cases the producer will want everything to be retained, including variant versions (especially language versions), unused footage ('outs', 'overs' and trims'), and all the production elements (sound tracks, 'mixes', location sound', lighting tests, etc.). The archives

may well determine that protection of the original master elements (cut negative optical and/or magnetic sound track in the case of film, or original edited master videotape) will be sufficient. If the appraised value of the edited moving image is judged to be very high the unedited footage, or 'cuts', may also be retained for their informational value. (Examples are obvious: a documentary may use two minutes of a sequence showing a traditional craft being practised out of ten minutes that were taken; brief extracts from an important speech by a political personality may be used and the whole speech was recorded; an important scene in a film or television recording may have been recorded twice - variant endings perhaps - and the one selected may have generated considerable initial controversy, etc.).

5.10. To arrive at a reasonable compromise the moving image archivist should apply a rough cost benefit analysis and attempt to assess probable use of the material by researchers in the years to come. As has been mentioned elsewhere in this study prophecy is dangerous, but if the archivist is to function effectively he must make comparisons, 'weigh' the options, (admittedly conditioned by contemporary cultural values) and avoid filling the vaults with marginal materials, or over-protecting certain titles, so that significant historical materials of obvious value cannot be accommodated.

6. RELATED DOCUMENTATION

6.1. Appraisal policies should include documentation that is generated both during production (production files, legal and financial records, correspondence, scripts, posters, stills) and after the production has reached its audience (press books, interviews, reviews, critical articles). This assessment should, of course, consider ancillary documentation (memoranda, correspondence) relating to the entire production program (the series if an episode is being assessed) other forms of communication that may have been generated for public information at the same time, and corporate or government policies that relate to the moving images in hand.

6.2. Appraisal of such documentation frequently occurs at two levels. If the moving image exists and has been conserved the documentation should add to what is known about the circumstances of production and the public reaction; facts, in other words, that are not discernable from examining the moving image. The material should be distinctive, if not unique, and descriptive, and where it is repetitive and bulky consideration should be given to selecting only specimens, particularly of publicity materials, while maintaining the integrity of the file.

6.3. If the moving image is not known to exist, or has not yet been conserved in the public interest, the related documentation may be the only means of gaining an impression of the production. In these cases the assessment should be more generous so that the researcher has as much material as possible in order to 'reconstruct' the production.

6.4. Documentation generated during the course of the production can include the following:

(1) Production files: Obviously files should only be retained for production selected for retention; unless the entire series

is being retained as a record of production activities. Such files may contain finding aids, shot lists, continuities, assignment reports, contracts, disposition of rights, etc. that can be invaluable in processing the production and in providing physical and intellectual access to the material. They can provide insight as to the intent of the image makers, why certain choices were made, and on the constraints placed on the image makers by economic and political forces beyond their control.

(2) Scripts. Care should be taken to distinguish between preliminary studies (treatments), shooting scripts, and cutting copies (scripts which conform exactly to the film as finally edited). An examination of all three in sequence may reveal more of the creative development of the concept than any one of the three. Shooting scripts that include the director's or producer's handwritten notes, deletions, corrections, are abviously of the greatest value, but any autographed or marked script may be of value even though the production itself may be marginal.

(3) Stills. These may be categorized as (a) scenes from the production taken to publicize the publication at the time of production - not all such shots actually appear in the final edited version; (b) frame enlargement made from the production itself; and (c) production stills showing the process of production. Again all stills have a much greater value if the porduction itself is not known to exist. If the production does exist production stills will probably be of greater value because they are relatively rare, they illustrate process, and they may capture other creative collaborators - directors producers, cinematographers, writers - who are not as frequently photographed as the leading players.

(4) Posters, Press Books, Advertisements, and Programmes. Public perception of a moving image production is

conditioned to a great extent by the manner in which the production is presented - the publicity campaign. If that reaction is to be understood the materials that prompted it should be conserved. If the production is not known to exist this documentation may also be a valuable source of information on the creative collaboraters and the organization responsible for the production.

(5) Newspaper and Periodical Clippings. These contain critical reviews, interviews and publicity about the production. They can provide background information that is not apparent from a viewing of the film itself. In dealing with documentaries, for example, it may be of great importance to know when certain sequences were shot, exactly where they were shot, and who was actually responsible for the shooting. The reuse of earlier footage from other productions, for example, may be identified and revealed in such interviews, or the 'faking' sometimes necessary because the image makers were not allowed to shoot at the actual location. Here too the archivist should query whether the information such material contains is worth the cost of filing, housing and servicing.

6.5. In assessing all related documentation the general rule is that the higher the value placed on the production, the higher the value placed on the related documentation. This is not always the case, however. The press campaign may be brilliant, for example, a model of its kind, and yet the object of this effort may be worthless. In other cases the artists, photographers, writers associated with the campaign may be significant enough in their own right to justify retaining the documentation.

7. CONCLUSIONS AND GUIDELINES*

7.1. Appraisal of moving image records is a contentious issue. Archivists have just begun to recognize their value as historic documents and while many archives have initiated limited programs of selective acquisition, many more have deferred action due to the financial commitment associated with the technology involved. In the absence of any action by national archives, and as a response to the severe losses that occurred in the first fifty years of cinematography and in the first twenty-five years of television broadcasting, a variety of non-governmental organizations working for the most part with inadquate resources, have tried to restore part of the moving image heritage and to safeguard those contemporary moving image records that have obvious historic, social, cultural or artistic value. (1)

7.2. These non-governmental organizations, now being joined by state archives at both the regional and national level, are linked in their activities through the International Federation of Film Archives (FIAF) and International Federation of Television Archives (FIAT). Both these federations have been attempting to develop appraisal standards, but there has been little consensus within each federation and between the federations. At one extreme archivists in non-governmental organizations echo Sir Hilary Jenkinson and argue that any selection is wrong, that the archivist does not have the right "to play God". In the light of this position <u>all</u> moving images should be safeguarded by a network of moving image archives acting in concert. (1)

7.3. The argument for total conservation is encountered more often in FIAF than in FIAT where archivists have to contend with the enormous volume of moving images generated by television broadcasting, and where archivists attached to broadcasting networks theoretically have the entire production available as acquisitions. Selection criteria in television broadcasting, however, is inevitably orientated to the needs of broadcasters. Value is determined

* Numbers in brackets following guidelines refer to chapters and paragraphs in the study.

to a large extent, on the likelihood of re-use by the production organization. That determination however, is based on the intrinsic historical or cultural value of the programme or sequence. In addition television archivists add illustrative specimens of repetitive programming and programmes that mark a significant advance in the art of the technology.(1)

7.4. In practise all non-governmental moving image archives are selective even though the appraisal standards are seldom precise or well-articulated. The emphasis among FIAF member archives is on national productions that documents the film and television industries and on international productions that advance the art of the film or which constitute important historical or cultural documents. Selection criteria for non-governmental depositories also include moving images that are part of the oeuvre of producers and directors whose careers are significant in the history of the film and television industries. (2) (4)

7.5. Appraisal standards for governmental archives may now embody similar criteria, but in the past they have been rooted in the classic distinction between functional or evidential and informational value. Only a small percentage of the moving images produced in the world today meet these criteria. The value of moving images as historical documentation lies primarily in their informational value. They seldom reflect the activities of a governmental or institutional entity, nor do they often offer insight on the implementation of government regulations or the application of corporate policies. (2)

7.6. Moving images are, however, part of the "public" record, and they reflect the ideology of their producers, whether they are government departments or private entrepreneurs. Regardless of the mechanism of distribution - theatrical, non-theatrical or televison - they are normally intended for mass

audiences and they play an increasingly important role in determining how that audience perceives the issues of the day and the society in which they function. Moving images may not always be an accurate mirror of the societal structures that have generated them, and of the audiences that have consumed them, but they always impact on societal development and thus, for better or worse, become an integral part of that society's culture. (2)

7.7. For state archives with a broad mandate to conserve all documents of national historic interest the following criteria for the selection of moving images, by no means exclusive or exhaustive, should be considered:

(1) Administrative: Moving images which are produced as a result of the activities of government agencies and which document the policies and programs of the sponsoring agencies, or which complement documents in other media that have been selected and conserved. This is sometimes referred to as evidential or functional value. (2)

(2) Historical: Moving images which document the political, economic, scientific, technological, social and cultural life of the country, either as actualities (documentaries, and newsfilm) or as dramatizations. (2)

(3) Sociological: Moving images which document the significance of the film and television as an integral part of the public record and the popular culture, and which function as an unofficial record of the national cultural heritage, either as actualities or as dramatizations. (2)

7.8. Moving image archives attached to production organizations or officially designated as the archives of such activity in a country should also consider the following criteria:

(1) Moving images which document the history and development of the image making activity in terms of significant milestones

in time, in form, in genre, in technology, and in content.
(2) Moving images which document the activity in relation to a significant personality, an image making unit, or to a regional or ethnic or racial minority involvement.
(3) Moving images which have been distinguished by critical or popular acclaim and which have been instrumental in influencing the nature and direction of further production.
(4) Moving images which have a high potential for re-use by the production organizations, or which meet perceived immediate or future research needs by the community the archives serves. (2.63-66)

7.9. Moving image archives which are private, non-profit, non-governmental organizations with a mandate to promote and develop public appreciation of the media as well as to conserve the media could add the following criteria:
(1) Moving images from both the foreign and domestic production that mark significant advances in aesthetic, artistic or technological development of the media. (2.63)
(2) Moving images whose production and/or distribution, both foreign or domestic, documents major social or political changes, or which challenge contemporary community standards and/or censorship laws on what is acceptable in subject matter, treatment or form. (2.64)
(3) Moving images that explore the relationship between the audience and the screen, or which reflexively examine the image-making process. (2.52)
(4) Variant versions of moving images regarded as 'classics' which are valuable for film study and for the purpose of film restoration; 'outtakes' from such productions if significant in documenting the process of production; and 'cuts' made from such productions on demand of censorship authorities. (2.68)

7.10. Factors which should be considered in applying these selection criteria could include the following:

(1) First priority should be given to the moving images of the national production, including moving images produced in the country by visitors or under the authority of former administrations. Where such images no longer exist in the country every effort should be made to repatriate them as part of the national moving image heritage. (4.1-5)

(2) Foreign films distributed in the country, especially when sub-titled or 'dubbed' in the language of the country, may be designated as part of the moving image heritage and selected if they meet the appraisal standards. (4.1-5)

(3) Specimens of repetitious or voluminous productions (serials, advertising commercials) should be selected systematically and with sufficient frequency in order to document the entire production schedule. (2.55-56)

(4) Specimens of moving image production for television broadcasting, in the context of the broadcast schedule, should be documented by recording and conserving entire days of broadcasts with a frequency that adequately reflects schedule changes. (2.60)

(5) Given the severe losses that have occurred world-wide as a result of technological obsolescence (the introduction of sound on film) and during the nitrate era (theatrical films on nitrocellulose stock, pre-1950), any film produced before 1930, regardless of content, should be seriously considered for selection as a relatively rare surviving example of a very substantial production; and all films produced before 1950 on 35mm stock should be given priority in appraisal and processing because of the inherent instability of the stock. Special precautions must be taken to segregate film on nitrocellulose stock in environmentally controlled vaults. (2.45)

7.11. In order to achieve the orderly transfer of moving image production resources to archives custody, the introduction of modern records management techniques should be encouraged at the earliest stage possible in the production process. All

production elements (negatives, prints, videotapes, etc.), and related documentation, should be identified, designated, and scheduled so that the disposition of the elements can be controlled at every stage of the porduction/diffusion process. The short term (3-5 years) retention of the broadest possible selection of moving images should be the objective, to provide opportunity for a final selection with some sense of historical perspective. (5)

7.12. Whenever possible documentation directly related to the production (scripts, stills, posters, press books, etc.) or associated with the production (production files, correspondence, memoranda, etc.) should be appraised at the same time as the production itself. When selected, such documentation must be intellectually linked with the production although it may be physically separated. (6)

7.13. In the final analysis, the appraisal of moving images is as unscientific, as imprecise, and as inherently frustrating as the appraisal of any type of archival record and indeed, any judgemental process. After years of personal soul-searching, open forums, and professional debates, archivists are still without a consensus but some progress has been made since the first theories of modern archives administration were being developed at the turn of the century. It is the obvious untenability of the alternate positions - let the administrator (image maker) decide, or retain everything in perpetuity - that has forced archivists to practise appraisal, and because the policies have never been precise, or practical, or consistent over time, the results have normally been a compromise fully acceptable to neither archivist nor researcher, or an outright disaster.

7.14. Faced with an exponential increase in the volume of production that shows no sign of levelling off (the introduction of low-cost videotape cameras and recorders has expanded and exploded

the use of moving images throughout the world), the archivist must select, and select in a coordinated program with fellow archivists in the home territory and with colleagues around the world. Needless duplication must be avoided. Even with the possibility of applying the emerging technologies of the videodisc and the digital encoding of moving images to the development of new, low-cost storage mediums and instantaneous modes of diffusion, this generation of moving image archivists will still have to apply appraisal policies to prevent the archives from sinking under the weight of accessions, and the researcher of the future from drowning in a sea of redundant, and trivial images.

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